

THE STUDIO

THE COLLECTION OF MR. ALEXANDER YOUNG. FIFTH AND CONCLUDING ARTICLE.

IN dealing with the pictures of Mr. Alexander Young we have endeavoured to convey to the reader some idea of the remarkable series of works of the Barbizon and Modern Dutch Schools which formed the nucleus of the collection, giving to it that distinction which has won fame and admiration in artistic circles all over the world. It has already been said that it was the high level of excellence rather than the great number of pictures which was the most prominent feature of these two sections of the collection, and for this reason it has not always been easy in discussing the works individually to avoid fulsome praise and to retain a right sense of proportion. To describe, for instance, such groups as those of the Corots or of the Daubignys requires some restraint, lest by continual praise we over-tax the patience of the reader

and fail to convince him of their undoubted excellence. And yet the impression produced on those fortunate enough to see these works cannot be other than one of wonderment, as picture after picture is seen to possess the finest qualities of the master.

To those who have enjoyed the privilege of viewing *in toto* this remarkable collection, so thoroughly and completely representative of the works of the two schools mentioned, and brought together through the unerring judgment and indefatigable searching of a collector of unusual foresight and artistic instinct, the dispersal of the pictures must be a matter of some regret. Yet there is some consolation to be found in the fact that while up to the present the collection has only been accessible to the favoured few, some of the finest examples have already been acquired for public galleries, where they will be a constant source of enjoyment to thousands of visitors. Although we have not yet heard that any of our own public

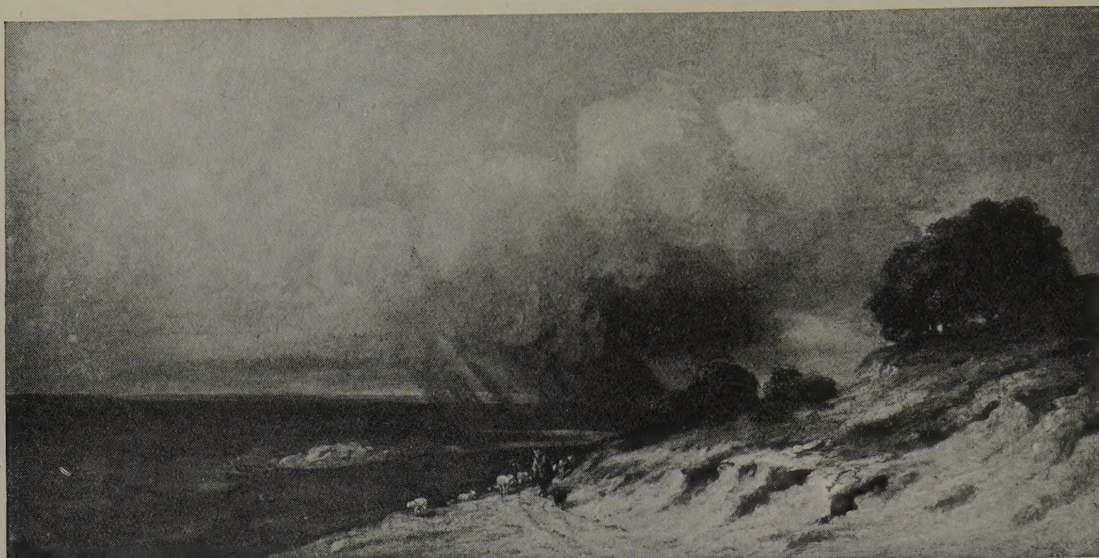


"THE WINDMILL"

XXXI. No. 121.—MARCH, 1907.

BY GEORGES MICHEL

The Alexander Young Collection—Conclusion



"THE SHEPHERD AND THE STORM"

BY GEORGES MICHEL

collections will benefit in this way, it is sincerely to be hoped that this unique opportunity of filling a discreditable gap in the national collection will not be allowed to slip through our hands.

Compared with the admirable examples of the Barbizon and modern Dutch painters, the rest of

the collection is of but moderate interest beyond the series of works by Constable, to which we have already referred in a previous article, and even these cannot be considered important specimens of the English master's art. We have, however, selected as illustrations to this article some



"STORMY WEATHER"

BY H. HARPIGNIES

The Alexander Young Collection—Conclusion



"THE EDGE OF THE FOREST"

BY H. HARPIGNIES

works by modern French painters which are worthy of notice. Amongst those by the older men the two landscapes by Georges Michel, *The Windmill*

(p. 3), and *The Shepherd and the Storm* (p. 4), both large and imposing canvases, strongly suggest the old Dutch artists and our own Norwich School.



"THE LOIRE AT BRIÈRE"

BY H. HARPIGNIES

The Alexander Young Collection—Conclusion

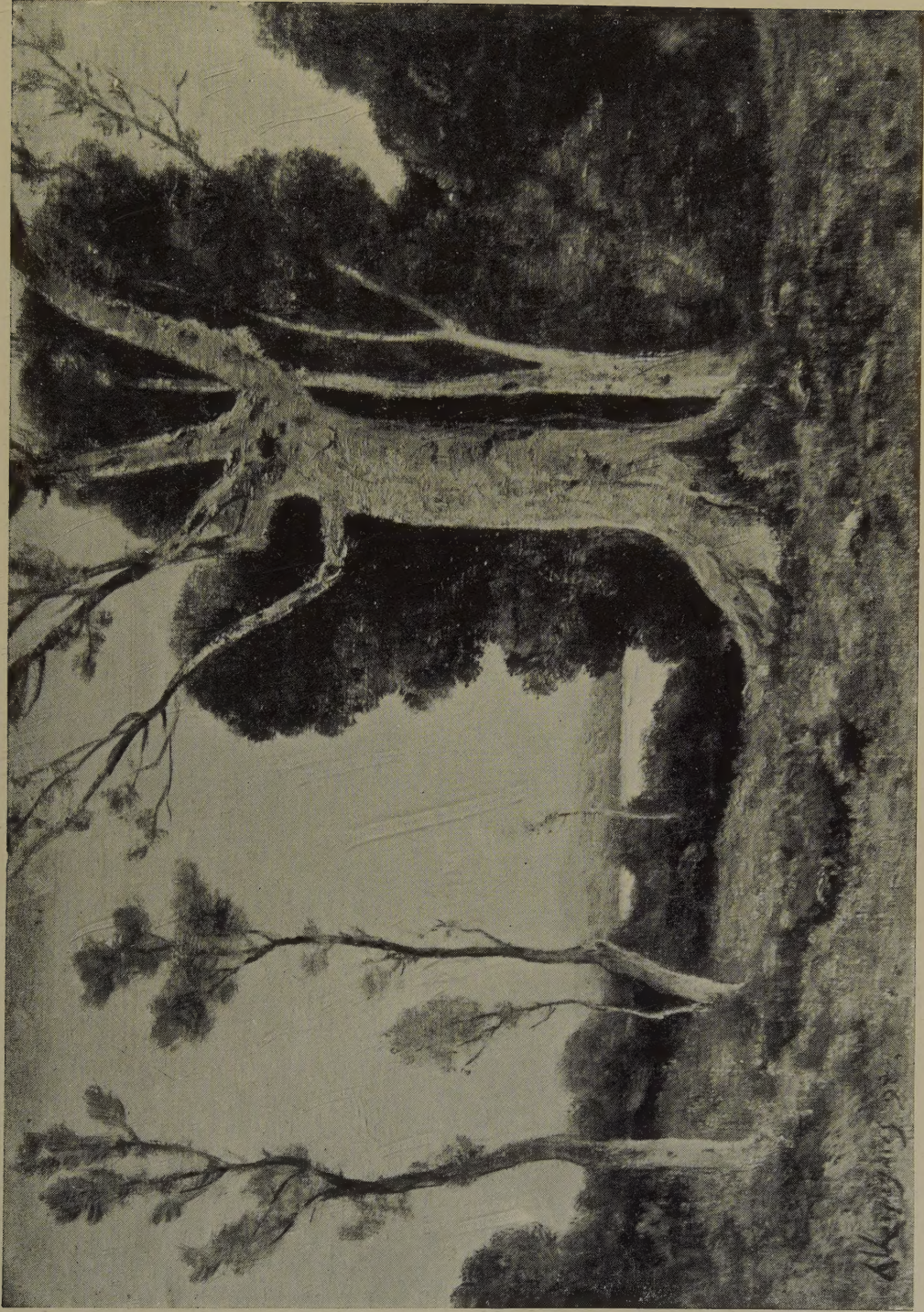
Born in Paris in 1763, Michel was but little known or appreciated during his lifetime, and it was not till after his death, in 1843, that his pictures began to attract attention. One of the first to break away from the iron band of classicism and go direct to nature for his inspirations, he is to be considered amongst the forerunners of modern landscape painting. The two excellent compositions given here are good examples of his later period—big in conception and treatment and fine in atmospheric qualities. Particularly noteworthy in *The Windmill* is the play of sunlight in the foreground and on the buildings of the town seen in the far distance. A somewhat similar effect is to be observed in *The Shepherd and the Storm*, with threatening storm-clouds rolling across the sky. It should be mentioned that a beautiful mezzotint of *The Windmill* has been executed by Mr. George Clausen and published by Messrs. Goupil & Co. It is a sympathetic and dignified translation, faithfully retaining all the fine atmospheric qualities of the original.

Harpignies, one of the last survivors of the famous landscapists of 1830, has faithfully upheld

the doctrines of the men of Fontainebleau. His work always bears the impression of direct and truthful observation, together with a marked individuality of expression. *The Pathway at St. Privé* (p. 6) is one of his most pleasing pictures. Without losing any of the vigour and distinction which characterise his more familiar work, it lacks that hardness of outline which sometimes detracts from the beauty of his art. Poetic in feeling and refined in colour, it possesses a soft luminous atmosphere reminiscent of Corot. In direct contrast to this is the small canvas *The Old Chestnut* (p. 7), a strong and virile composition in which the great bare trunk in the centre stands out in strong relief against a dark mass of foliage. This is a typical example, painted as recently as 1898, when the veteran artist was in his eightieth year. *Stormy Weather* (p. 4) is an admirable little water-colour, dramatic in feeling and broadly executed. Another artist who was to some extent a product of the Barbizon School was Emile van Marcke, the pupil of Constant Troyon. He excelled in the painting of cattle, though in this direction he never attained to quite the same position as



"PATHWAY AT ST. PRIVÉ"



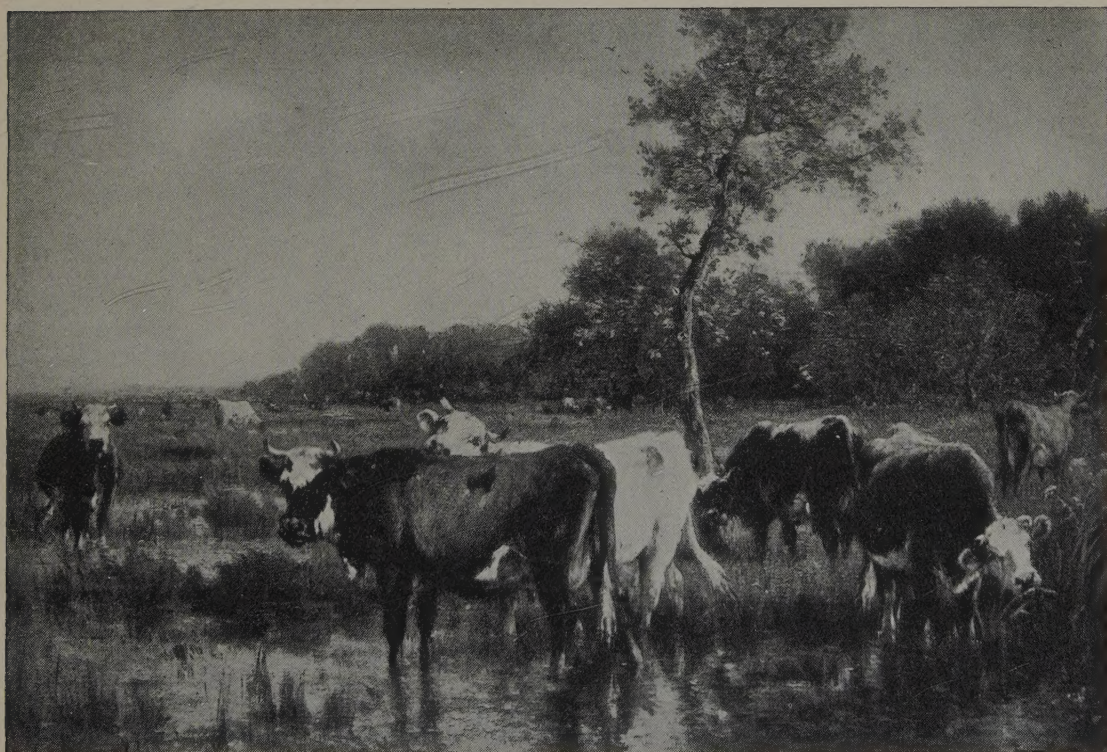
"THE OLD CHESTNUT." BY H. HARPIGNIES.
(By Permission of Messrs. Thos. Agnew & Sons and Messrs. Watts & Son.)

The Alexander Young Collection—Conclusion



"COWS AT A POOL"

BY E. VAN MARCKE



"CATTLE AT PASTURE"

BY E. VAN MARCKE

The Alexander Young Collection—Conclusion

his master, nor did he possess Troyon's unusual gifts as a landscape painter. Nevertheless, he produced many works which are distinctly fine achievements, and gained for him considerable popularity. His *Cattle at Pasture* (p. 9) in the collection is one of his best pictures, rich in colour and revealing much careful study. Equally characteristic, but lower in tone, is the *Cows at a Pool* (p. 9), an evening effect with a light grey sky and some pleasing soft green tones in the landscape.

Julien Dupré is also represented by a cattle picture of more than ordinary merit, *Dans les Champs* (p. 11), which has been admirably etched by Lionel le Couteux. This picture shows unusual freedom and vigour, and is considered to be one of the artist's most successful efforts. The figure of the woman as she struggles to hold back the powerful beast striving to get to the brook is well drawn, while the action of the cow is rendered with considerable skill.

Among the French peasant painters of the last

century, Léon Lhermitte was one of the least poetic. The pathos and tragic sentiment which in the works of Millet appeal so strongly to the emotions, the tender, almost refined, note underlying the pictures of Bastien-Lepage are absent, and in their place we find a touch of realism undisturbed by any emotional element. Lhermitte studied the peasants as they toiled in the fields and workshop, and he depicted them with truth and directness just as they appeared to him. The position which Daubigny held amongst the landscape painters, Lhermitte filled amongst the peasant painters, recording what he saw around him simply and with due respect for the dignity of nature. Good as his oils and water-colours usually are, it was perhaps in his chalk drawings that he was best able to express himself. Of the two reproduced here, *La Tisseuse* (p. 12) is an excellent example of his interiors, broad and vigorous in execution, and showing a right feeling for the subtle rendering of light and shade. *The Market Place* (p. 12),

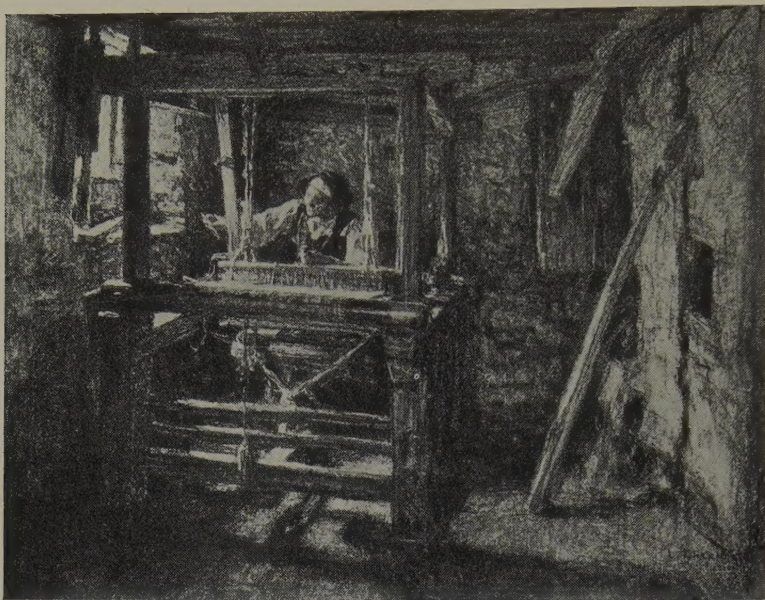


"THE FISHERMAN'S WIFE"



"DANS LES CHAMPS"
BY JULIEN DUPRÉ

The Alexander Young Collection—Conclusion



"LA TISSEUSE"

BY LÉON LHERMITTE

without displaying any remarkable qualities, is an agreeable study of village life. Jules Breton, another painter of the humble life of his country, is represented by a large canvas called *The Fisherman's Wife* (p. 10). His types are never so convincing as those of Lhermitte; they do not show

the same intimate knowledge of the peasant. The figure in the picture given here is admirably drawn, but the pose is awkward and unnatural, not to say affected.

As a frontispiece to this article we give a facsimile reproduction of *The Marriage Feast* by that master of colour, Monticelli. It is an exceptionally fine example of his art. Weird and fantastic in conception, its rich and luscious tones of red and gold, with here and there a note of blue or green, form a veritable feast of colour. In an appreciation of the artist which appeared in the Memorial Catalogue of the French and Dutch Loan Collection shown at the International Exhibition, Edinburgh, in 1886, the writer says: "With Monticelli the be-all and end-all of painting was colour. A craftsman of singular accomplishment, to tint and tone he yet subordinated drawing, character, observation—three-fourths



"THE MARKET PLACE"

BY LÉON LHERMITTE



"UNLOADING THE SHIP." BY E. DECAMPS.
(By Permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son.)

The Alexander Young Collection—Conclusion



"ANTWERP FROM THE RIVER"

BY E. BOUDIN



"THE WHARF"

BY E. BOUDIN

The Alexander Young Collection—Conclusion



"PONTRIEUX SHIPPING"

BY E. BOUDIN

of art. Delacroix and Turner used, it is said, to amuse themselves with arrangements in silks and sugarplums; and what they did in jest, or by way of experiment, was done by the Marseillais in sober earnest, and as the last word of art. True it is that he has a magic—there is no other word for it—of his own: that there are moments when his work is infallibly decorative as a Persian crock or a Japanese brocade; that there are others when there is audible in these volleys of paint, these orchestral explosions of colour, a strain of human poetry, a note of mystery and romance, some hint

of an appeal to the mind. As a rule, however, his art is purely sensuous. His fairy meadows and enchanted gardens are so to speak 'that sweet word Mesopotamia' in two dimensions; their parallel in literature is the verse that one reads for the sound's sake only—in which there is rhythm, colour, music, everything but meaning."

An individualist, original both in his forcible interpretations and vigorous technique, Decamps was in some ways a disappointing

artist. At times he produced work which, in its large and noble conception, its suggestion of the heroic, seemed to hold promise of a success which he never attained. His influence on his contemporaries was proved by the number of his imitators; yet it cannot be said that he created a school. Most of his best work was done in the East, where he found ample scope for indulging his imagination and satisfying his love for light and colour. *Unloading the Ship* (p. 13) is a small picture of good quality, large in treatment, and painted with a broad, firm touch. The agreeable tonality is enhanced rather than disturbed by



"BY THE SEA"

BY E. BOUDIN

The Alexander Young Collection—Conclusion



"THE TUILERIES GARDENS"

BY S. LÉPINE



"THE TUILERIES GARDENS"

BY S. LÉPINE

The Alexander Young Collection—Conclusion



"MOONLIGHT BY THE RIVER"

BY S. LÉPINE

the deep blue patch of sky and the striking red note formed by the cap of the figure in the foreground.

In strong contrast to this virile piece of painting is the small study *The Artists Model* (p. 21), by

that rare master Bague, of whose life little is known. He was a pupil of J. L. Gérôme, and besides his pictures he executed some lithographs after various old and modern artists. There are three examples of his painting among Mr. Young's pictures, all studies for the splendid *Modelle* now in the collection of Mrs. Guthrie of Mayfair. The one which is given here is an exquisite little work, in which the beautifully modelled figure, with its subtle flesh-tones, is set against a delicate salmon background.

Eugène Boudin, generally considered amongst the impressionists, is represented by some interesting examples, mostly painted in a low

key, pictures likely to improve in tone and quality. The most pleasing is *The Wharf* (p. 15), with its vast expanse of sky and feeling of atmosphere. In *Pontrieux* (p. 16) the brushwork is tighter, and the treatment and execution show a distinct leaning



"PONT NOTRE DAME"

BY S. LÉPINE

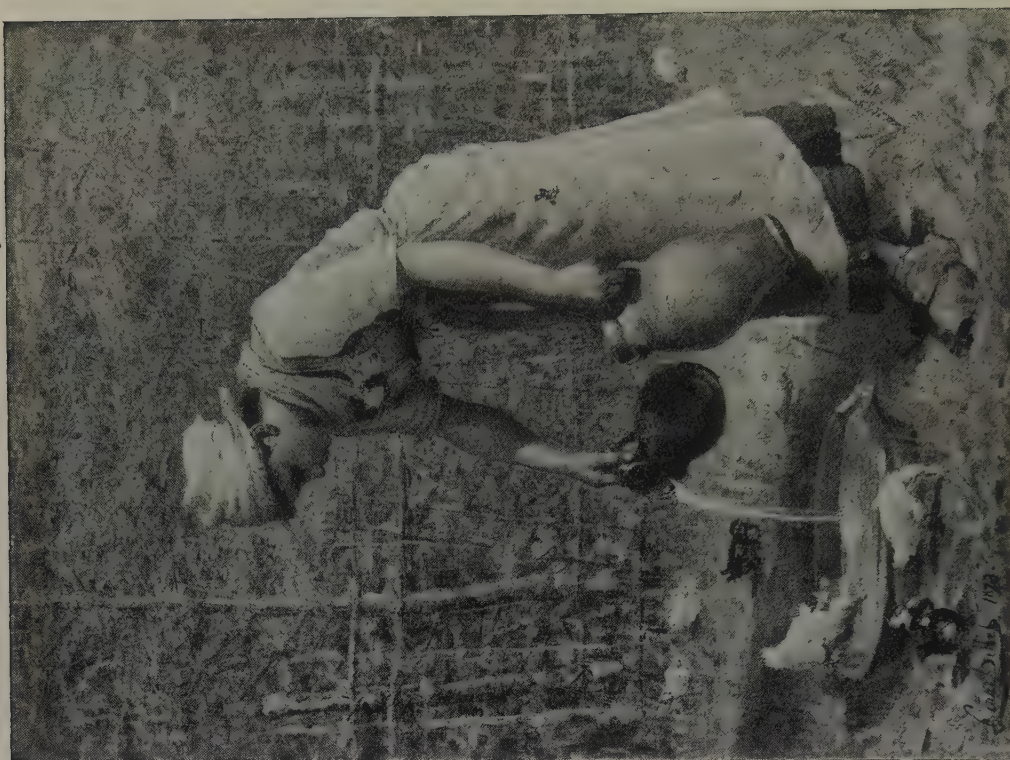


"WINTER." BY
GUSTAVE JACQUET



"GATHERING FAGGOTS"

BY PIERRE BILLET



"THE DUCKLINGS' BATH"

BY PIERRE BILLET

The Alexander Young Collection—Conclusion



"GIRL RESTING"

BY PIERRE BILLET

towards the old Dutch painters. *By the Sea* (p. 16), however, is quite modern in feeling; the various hues of the dresses, red, mauve, pink, etc., are skilfully arranged. An agreeable feature is the delicate blue of the sky with the small grey clouds floating across it.

The beauties of Paris have never been more successfully presented than they are in the pictures of Lépine. The numerous views he has given us form a remarkable series of works, which are not only faithful renderings of the scenes depicted, but they are impregnated with the atmosphere of the French capital. Take, for instance, his two small pictures of *The Tuileries Gardens* (p. 17), apart from their high technical qualities, they possess that instinctive charm of association which will appeal to all who know Paris well. Equally interesting will they find the small *Pont Notre Dame* (p. 18), painted with vigour and directness, and the *Moonlight by the River* (p. 18), where the artist has instilled into a scene of everyday



"THE ARTIST'S MODEL"

BY CHAS. BARGUE

The Alexander Young Collection—Conclusion



"HAYMAKERS"

BY PIERRE BILLET

life a touch of romance. Mention should also be made of a small head by Gustave Jacquet called *Winter* (p. 19), and a number of interesting figures by Pierre Billet, some of which are reproduced here.

Though Mr. Alexander Young's name will

as well as the breezy atmosphere of a Maris. And may it not be that this is one of the secrets of his success as a collector that he approaches art with an open mind, relying on his own instincts rather than on the dictates of fashion.

E. G. HALTON.



"AVANT LA PÊCHE"

BY PIERRE BILLET



"THE YOUNG SHEPHERDESS"
BY PIERRE BILLET

Professor Moira's Recent Mural Decorations

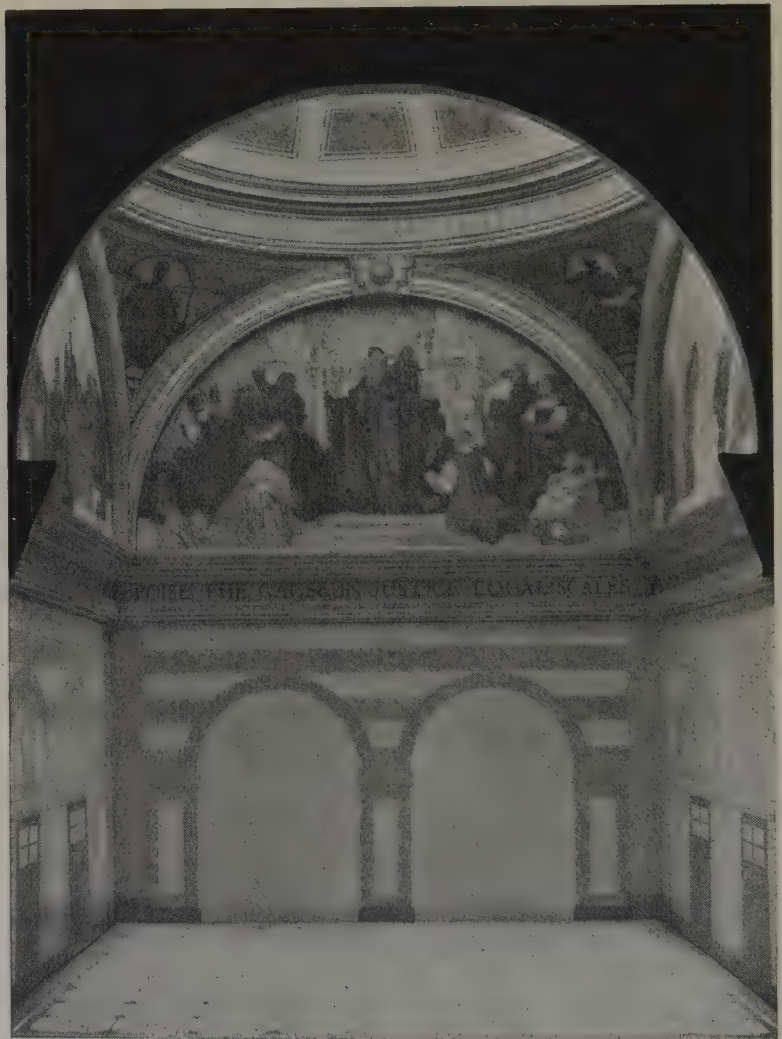
PROFESSOR MOIRA'S RECENT
MURAL DECORATIONS. BY
A. LYS BALDRY.

It can hardly be said that there is available at the present time a sufficiency of opportunities for those of our artists who are able and willing to devote themselves to the more important forms of decorative painting. The value of mural decoration, its educational significance and its artistic interest, are not properly appreciated in this country; and, as a consequence, a great number of chances which could be turned to admirable account are denied to men whose capacities entitle them to the fullest measure of encouragement. Scores of public buildings in London and the provinces are allowed to remain in a condition of dingy bareness, or, worse still, are left in the hands of the journeyman house-painter, simply because we as a nation have not yet realised that decoration, rightly understood and correctly applied, is among all modes of artistic expression the worthiest of consideration and the most capable of producing memorable results. So little, indeed, do we realise what are the claims of the decorative artist, that we are apt to allow our attitude of passive indifference to his efforts to become one of active opposition; we disparage him as an inferior craftsman and as a worker who asks for an amount of attention to which he has no right. We rank him with the house-painter and reckon him as of small account in the art world.

The consequences of this foolish popular attitude are, as might be expected, particularly harmful. The public indifference is made by the officials who have charge of the erection of important buildings an excuse for evading their responsibili-

ties to decorative art, and is used as a screen for their own deficiencies in taste. As there is no urgent demand for the encouragement of the finest type of decoration, the most trivial and commonplace kind of work is usually accepted, because it is cheap and easily obtained, and because it imposes no strain upon the intelligence of the people to whom the duty of making a selection is entrusted. What is good enough for the man in the street seems quite satisfactory to the official mind, which is constitutionally intolerant of all criticism from the expert.

But by constant concession to uneducated opinion the position of decorative art in this country has been very unfairly affected. If we had treated it with the same consideration that it has received abroad, we should have had by now an



HALL OF NEW CENTRAL CRIMINAL COURT, OLD BAILEY



ENGLISH LAW." STUDY FOR MURAL PAINTING
AT THE NEW CENTRAL CRIMINAL COURT
OLD BAILEY. BY GERALD MOIRA

Professor Moira's Recent Mural Decorations



STUDY FOR MURAL PAINTING BY GERALD MOIRA

active and highly-trained school of decorators, able to deal efficiently with the most exacting problems of design. We should not be compelled to deplore the many departures from good taste which at the present moment offend people who have studied properly the fundamental principles of decoration, and we should not so often have occasion to resent the misuse of opportunities which under right conditions could be utilised with magnificent effect. The men who by knowledge and training are fitted for great undertakings would have the chance of doing themselves credit, and the inexperienced worker would not be permitted to make himself ridiculous by attempting things far beyond his reach.

For it must not be forgotten that, even as matters stand, there are possibilities of improvement if only popular opinion can be awakened to the

need for wiser dealings with the decorative problems which every now and again present themselves for solution. We have artists on whom we can rely, fine craftsmen whose efforts deserve the sincerest approval and whose right to act as leaders in a 'great decorative revival is beyond dispute. With these men to show the way it would be easy enough to start a movement which would bring us before long into an honourable place among the nations which treat art not as a mere fantasy to be despised by practical men but as an important factor in national progress and national well-being. These artists, despite popular indifference and official discouragement, have wrought loyally for the advancement of the noblest form of design, and for the destruction of that pernicious delusion that decoration is a minor art which is beneath the notice of the worker who has aspirations to be counted among the masters. That they have had even the barest justice done to them cannot be said; their opportunities have been few and not always of the best, but they have worked seriously and with admirable consistency, and what they have done is to be heartily welcomed as an instalment

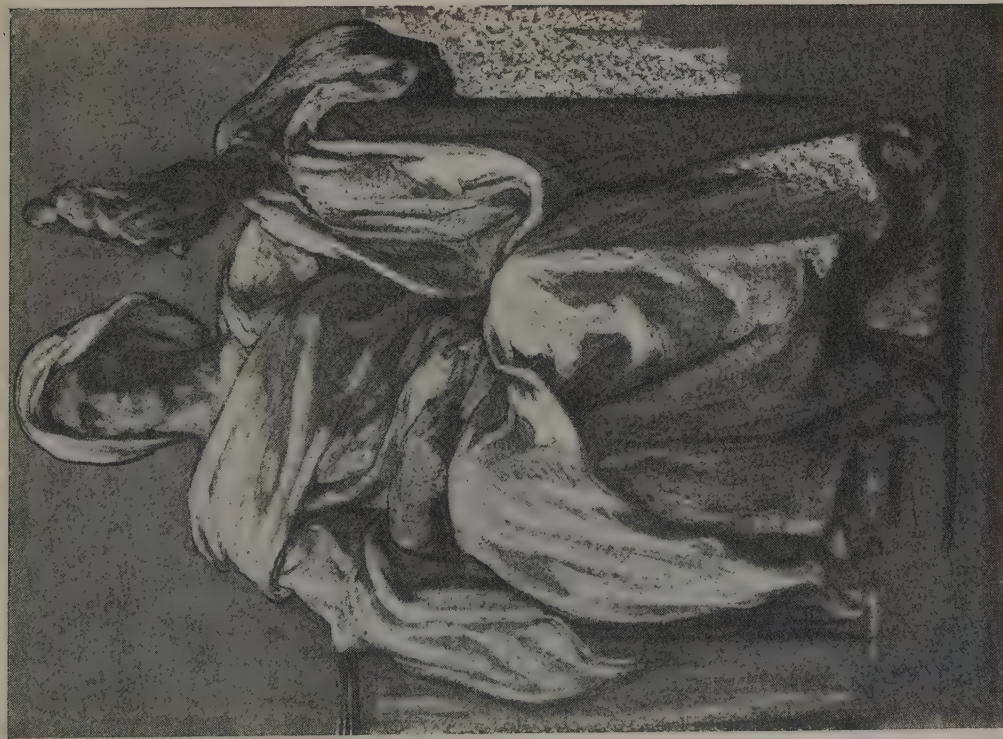


STUDY FOR MURAL PAINTING

BY GERALD MOIRA



"MOSAIC LAW." STUDY FOR MURAL PAINTING IN THE NEW CENTRAL
CRIMINAL COURT, OLD BAILEY, BY GERALD MOIRA.



STUDY FOR MURAL PAINTING

BY GERALD MOIRA



STUDY FOR MURAL PAINTING

BY GERALD MOIRA

Professor Moira's Recent Mural Decorations



STAINED GLASS WINDOW, NEW CENTRAL CRIMINAL COURT
DESIGNED BY GERALD MOIRA

of the even greater achievement which is to be expected of them in the future.

As one of the most active of these artists who are crying in the wilderness of British bad taste, a particular debt of gratitude is due to Professor Gerald Moira. He has done much during the last few years to prove what are the possibilities of mural decoration in the hands of a man who aims at refinement of style and subtleties of imaginative expression. A firm and decisive draughtsman and a resourceful designer, he has a remarkable grasp of the greater essentials of this form of practice. His work is always large in manner, broad and dignified, and distinguished by that monumental quality which is necessary in paintings destined to serve as features in an architectural scheme. With excellent judgment he avoids the pitfalls which are apt to bring disaster to the unwary decorator; he neither weakens the effect of his paintings by insisting too much upon minor details, nor does he lose significance by adopting too rigid and formal conventions. He never commits that commonest of all mistakes, the treatment of a

wall painting in a merely pictorial manner; his instinct is too sound and his method too intelligent to allow him to depart so injudiciously from the legitimate direction of decorative art.

The better qualities of his work are displayed to special advantage in the series of paintings he has recently executed in the new Central Criminal Court building which has been erected on the site of Newgate Prison, in the Old Bailey. In this building, with its many architectural beauties and its richness of ornamentation, he evidently found much to inspire him, and he has entered thoroughly into the spirit of his surroundings. The least touch of triviality in his decorations, the least inclination towards prettiness, would have put him out of relation with the architect's intentions, and any error in the opposite direction towards sombre reticence or ponderous simplicity would have made his paintings unsuitable for an interior which, with all its dignity, is yet light in effect and free from any excess of severity. He has steered the appropriate middle course with the soundest discretion, and has combined in his wall paintings breadth of treatment and rhythmical distribution of lines and masses with freshness of colour and delicacy of tone. His work keeps its place in the building, and is neither effaced by the architectural accessories nor is it forced into undue prominence



STUDY FOR MURAL PAINTING

BY GERALD MOIRA



"JUSTICE." STUDY FOR MURAL PAINTING IN THE NEW CENTRAL
CRIMINAL COURT, OLD BAILEY, BY GERALD MOIRA.

Professor Moira's Recent Mural Decorations



STAINED GLASS WINDOW, NEW CENTRAL CRIMINAL COURT
DESIGNED BY GERALD MOIRA

by its insistence of manner. It has, indeed, in ample degree the virtue of fitness, and for this it can be commended without reserve.

It is in the hall on the first floor of the building that Professor Moira's decorations are to be found. He has filled three lunettes at one end of the hall with symbolical figure subjects, the spandrels between the lunettes, the panels in the central dome, and the spaces on either side of the large window on the staircase—the three lunettes at the other end of the hall have been entrusted to Sir W. B. Richmond. The most notable of Professor Moira's lunettes is that on the end wall, a composition in which Justice, scales in hand, stands as the central figure with other figures, typifying all ranks of society, grouped about her. The arrangement of the picture is excellently free from dry formality and from that obviousness of placing, which is too often the fault of ill-considered design; the lines which dominate the composition are very skilfully interwoven, and the balancing of the colour areas is extremely judicious. There is evidence throughout of the most careful adjustment, and yet the whole thing, complex and in a sense elaborate as it is, has a remarkable degree of

spontaneity and dramatic suggestion.

The other two lunettes on the side walls are planned on simpler lines and have less of the dramatic element. The figures are fewer, the masses larger and more defined, and the pattern is more plainly presented. But they are certainly not lacking in originality or in that personal note which gives distinction and authority to everything the artist produces. The subjects, *Mosaic Law* and *English Law*, hardly called for the same pictorial elaboration which was not only permissible, but expedient, in the *Justice* composition; and, moreover, the positions assigned to these two lunettes made greater simplicity desirable. The three paintings, however, are perfectly in harmony and take their places rightly

in the complete scheme of decoration.

In the dome there are four panels separated by decorated ribs, and in these panels Professor Moira has introduced single figures which symbolise *Art*, *Truth*, *Labour*, and *Learning*, the dominant forces by which civilisation is directed. These panels, again, depend for their effect upon largeness of general design rather than intricacy of detail, and they are painted in light tints, so that they may agree with the more delicate colouring of the ceiling and dome. The richer tones of the lunettes would have been out of place overhead, and would have tended to reduce the appearance of height in the hall; by this gradation of colour the sense of space is increased.

The stained-glass windows which light the staircase and the centre of the hall were fortunately also entrusted to Professor Moira, and he was able to deal with them as parts of his general decorative plan and to bring them into sympathy with the rest of his work. He has chosen in designing them to follow the tradition to which we owe some of the finest of the mediæval stained glass, and has used his colour masses with careful consideration for their relation to the white glass in which they are

American Sculpture of To-day

set. The conventional details he has employed and the frank formality of arrangement he has adopted can be commended; a pictorial window more freely treated would have jarred with his mural paintings and would have put them at a manifest disadvantage. He is too shrewd an artist to fritter away his effects by allowing any discordance to be felt between the various sections of the scheme for which he is responsible.

This, indeed, is one of his chief merits as a decorator, that he aims from the first at unity and completeness, and studies his work as a whole before he gives his attention to the minor details. The scrappy and inconsequent methods of the half-taught designer, the irresponsibilities of the man who builds up laboriously an incoherent plan out of bits of ill-assorted material which he has gathered in many directions, never have had a place in Professor Moira's practice. His faculty for seeing things largely—from outside, as it were—is instinctive with him, and he has cultivated it until it has become the vital principle of his art. It is shown as convincingly in what he has done at the Central Criminal Court as it has been, in the past, in the many undertakings which he has carried through to well-earned, and therefore well-deserved, success. And we may fairly hope that he will have in the near future even greater opportunities of using this faculty in work which will prove even to the dullest members of an unsympathetic public that a decorator with his gifts deserves a place of high honour among the greater artists whom this country has produced.

A. L. BALDRY.

AMERICAN SCULPTURE OF TO-DAY. BY SELWYN BRINTON, M.A.

JOHN QUINCY ADAMS WARD still remains to us as the doyen of modern American sculpture. For Ward's first statuette of *The Indian Hunter* carries us as far back as 1857; while his monument of *General Garfield* in the Capitol grounds at Washington, with its admirable base figures of *The Warrior*, *The Student*, and *The Statesman*, dates from 1887, and his fine portrait figure of *Henry Ward Beecher* at Brooklyn from 1891. But the name of St. Gaudens brings us more directly



"ALMA MATER" (COLUMBIA UNIVERSITY)

BY D. C. FRENCH



STATUE OF JOHN RUSKIN
BY GUTSON BORGLUM

American Sculpture of To-day

to the full tide of present-day American sculpture. If Ward is still with us as a strong and sane influence, Augustus St. Gaudens stands in the front of American contemporary art, where his position is assured beside such men as Lafarge and Daniel Chester French.

Of mixed French and Irish descent, St. Gaudens while a boy studied with a cameo cutter in New York, drawing at this time in his evenings in the life class of the Academy of Design. Thus, even before he reached manhood the young student had a sure mastery of the essentials of his craft; and when at length he found his way to the "Beaux-Arts" he was equipped to gain the fullest advantage from his weekly figure, modelled from the life, and from the companionship of such men as Bastien-Lepage and Mercié. Thus, in 1874, he returned to the States again fully prepared for his life work; and the result was seen when, four years later (1878), he gained his commission for the statue of *Admiral Farragut*, which still stands in its place in Madison Square. Here, as in his *Abraham Lincoln*, Mr. St. Gaudens was assisted in the architectural setting by the late brilliant architect, Stanford White; the result we shall find to be harmonious and entirely satisfying. The Admiral "stands on his feet," at rest within the pose; he is yet alive with force, and looks keenly out on the world, a born leader of men. The treatment of the pedestal itself is novel and daring. For the contour of these figures on the *exedra* flows easily, is entirely decorative, yet subordinated to the bronze above: here a sword is introduced with perfect harmony of effect, there a fish sports in the water and a crab crawls upon the shore below. Perhaps the artist has never transcended this figure, which has stood in its place now for twenty-five years; but in his *Abraham Lincoln*, at Chicago (Lincoln Park), he created one of the finest portrait statues of modern times—a figure instinct, as the man himself was, with vital force. His *Deacon Chapin* presents to us, with a certain humour in its rendering, the sturdy, uncompromising Puritan, with his staff and Bible; while in the Rock Creek Cemetery, a few miles without Washington, I found by his hand one of the most noticeable and overpowering

presentments of all modern art. For I should not hesitate to call this the most impressive monument to the dead which I have seen, or expect ever to see. Dark fir-trees surround an enclosed space, where a marble seat or *exedra* of Scotch granite, very highly polished, faces the shrouded form of a woman of bronze, seated herself too upon a great slab of granite. The very soul of tragedy seems to dwell in that veiled form, set apart within its grove of trees in the quiet graveyard.

With two noble monuments to the war I must leave (for space compels) this great and imaginative



"GENOA"

BY AUGUSTUS LUKEMAN



MONUMENT TO GENERAL SHERMAN
BY AUGUSTUS ST. GAUDENS

(Photo. by Bogart)

American Sculpture of To-day

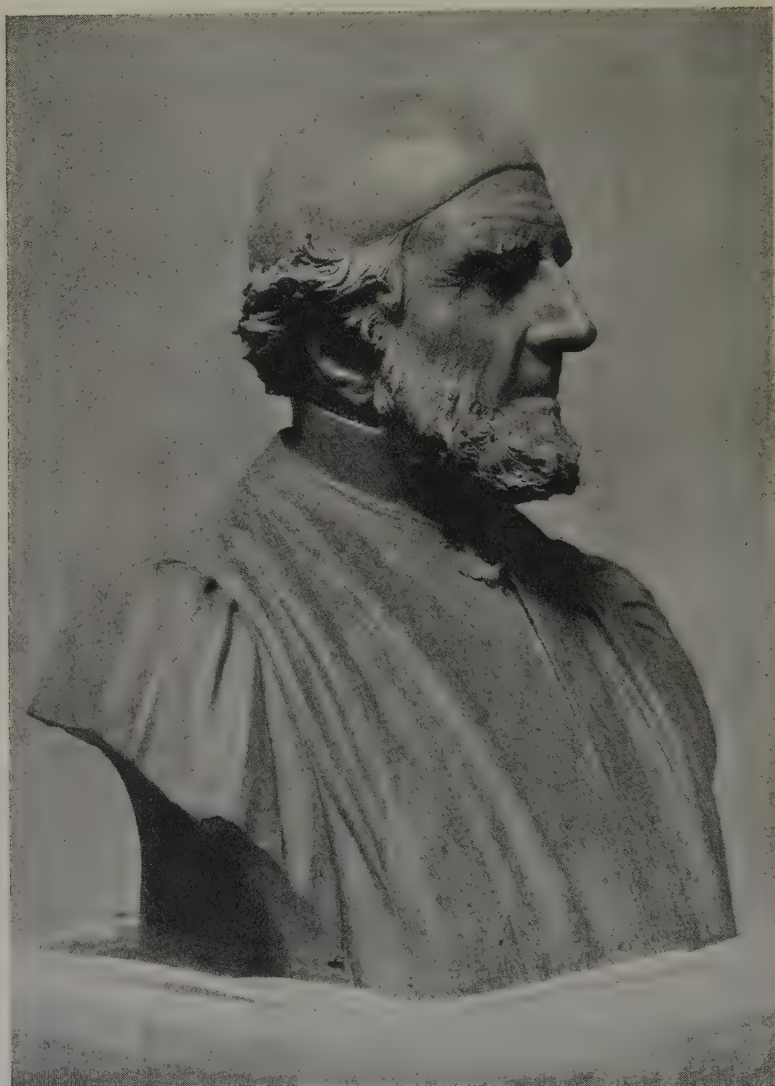
modern sculptor. Colonel Robert Gould Shaw rode forth at the head of his black regiment in May of 1863. The story runs that when, after the battle, they sought his body from the enemy they were told that he was buried "with his niggers." In this monument, which I have just visited at Boston, there is a wonderful sense of what has been called "fateful forward movement." In that long line of bayonets carried at the slope, in the set faces and swinging march of the men, in the mounted leader who rides out to his fate within their midst, all goes forward, advances, moves on even in the bronze relief—we feel there is no going back here, though it may be death that awaits on the other side.

The same feeling comes to us in another way in that noble equestrian statue, in gilded bronze, of General Sherman, which is at the entrance of Central Park from Fifth Avenue. I can here give my readers an excellent reproduction, so need not to describe in detail this fine work.

Daniel Chester French was born in New Hampshire in 1850; working awhile at Brooklyn with John Quincy A. Ward, he has told me he gained much also while at Boston from Dr. Rimmer's lectures on anatomy. His first commission of *The Minute Man* was designed when he was but twenty-three years of age, and unveiled in 1875; this interesting work is still in place at Concord, Mass. The year 1879 saw his excellent *Portrait Bust of R. W. Emerson*—that bust of which the sitter said, "The trouble is that the more it resembles me the worse it looks"; but he added later, "That is the face I shave." Mr. French has more than once spoken to me of those delightful hours which in his earlier life he had spent with the Sage of Concord, who

seems to have been beloved by all who knew him in that little New England community.

A man of immense industry, and devoted with his whole heart to his profession, Mr. French has produced a large output of portrait and monumental work which has, as its hall-mark throughout, the same purity and lofty dignity of conception. His influence has thus been as great as that of St. Gaudens in elevating the standard of modern American sculpture. I hope, some time later, to treat his work in more detail in a special article, but it is of interest to note here how he has used the portrait bust in combination with decorative sculpture to get an original and unconventional effect. His admirable monument of the Irish poet, John Boyle O'Reilly, at Boston is a successful example of this



BUST OF BISHOP HUNTINGTON

BY BELA LYON PRATT

American Sculpture of To-day



STATUE OF GOVERNOR WINTHROP BY BELA L. PRATT

treatment, and not less so the *Richard Hunt Monument* in Central Park at New York.

An important work which was being carried through when last summer I visited Mr. French's studio at Glendale was the commission for the four large groups at the entrance of the New York Customs House, now in construction from Mr. Cass Gilbert's design. These groups represent the four continents of Europe, Asia, Africa and America, from all of which, presumably (since the McKinley tariff), the New York Customs derive some slight pecuniary assistance.

Together, these four groups will give dignity to the entrance of the new building, whose pediment is adorned with some excellent figures by the leading younger sculptors of to-day.

One of the best among these is the fine male figure of *Genoa*, by Mr. Augustus Lukeman. Mr. Lukeman was a pupil of Daniel Chester French, and studied later at Paris under Falguière, returning thence to work again in Mr. French's studio. His group of *Music* at the St. Louis Exposition attracted attention, and his is the figure of *Manu*, one among a line of law-givers outside the Appellate Courts at New York. Here, in the Customs, his *Genoa* stands upright and firm on his feet—a finely conceived mediæval figure. Many of the figures beside this on the front of the Custom House were already in place before I left New York last summer, and include *England* and *France* (by Grafly), *Germany* (Jagers), *Denmark* (Gillett), *Portugal* (an armed knight) and *Holland* (Dutch sixteenth-century costume), by Louis St. Gaudens; *Spain* and *Venice* (the latter a Doge); then the *Genoa*; *Phœnicia* (a female figure by Ruckstuhl), *Rome* (a warrior), and *Greece* (draped female figure by Elwell).

I turn now to one of the most brilliant among the younger generation of American sculptors. In



"THE FOUNTAIN OF YOUTH"

BY BELA L. PRATT

American Sculpture of To-day

1885 Frederick Macmonnies had already won the *concours d'atelier* at the "Beaux Arts," and his *Diana* at the Salon of 1889 gained him an honourable mention. His *Columbian Fountain*, in 1893, brought Mr. Macmonnies fully before the American public, and was one among the many successes of the great Exhibition. No less admirable is his *Sir Harry Vane* of the Boston Public Library; and it was for the central square of this library that his *Bacchante*—who seems inbreathed with the very rapture of life and movement—was originally intended, though she has now found a home within the Metropolitan Museum. His *Shakespeare* of the Rotunda in the Washington Congressional, is a very original and interesting portrait of the bard, in which the archaism has a certain attraction, though the likeness has too been carefully studied; and in the Washington Library are his admirable *Doors of Bronze*, with their finely handled figures in low-relief of *Intellectus* and *Humanitas*.

Among the younger sculptors now working at New York perhaps none is of more interest and promise than Mr. Gutson Borglum; in his work I feel more of M. Rodin's influence than in that of any other American sculptor whom I know personally. Mr. Borglum knows England well; he worked here for several years, and is a many-sided man, taking an interest in painting as well as sculpture, and being also a keen horseman. This side of his life leads me naturally to speak of his remarkable group of *The Mares of Diomed*, which has now found a place within the Metropolitan Museum. Five horses are here stampeding to the water: on one of them a nude figure manages to keep his seat, and the whole movement is headlong, vividly transitory. Absolutely different in conception is his *Ruskin*—a figure monumental in its repose. This fine portrait study was taken in the last year of the great critic's life at Windermere, and met M. Rodin's full approval. There is real characterisation in Mr. Borglum's portrait work. His *John W. Mackay* promises this, and is a really brilliant study; and the last work of the artist's which I shall mention is his *Centaur*, on which he is now busied. Possibly next year's Salon may see this group completed.

Mr. Elwell I have mentioned in speaking of the Custom House figures; and personally I must own to the great attraction to myself of the work of Mr. Frederick Ruckstuhl. He first attracted my notice in his beautiful marble figure of *Evening* in the Metropolitan; in its masterly treatment of the nude this upright figure compares in modern American work with George Grey Barnard's seated *Maiden-*

hood or Stewardson's *Bather* in the same museum, though it is heavier and more massive—one might almost say more German—in type. Mr. Ruckstuhl was for many years a leading spirit in the formation of the National Sculpture Society, of which he was the secretary, and which has done valuable work in bringing the claims of this art before the American public.

Philadelphia contains the somewhat mystically inclined sculptor, Charles Grafly, who was born there in 1862. Like Stewardson, he went through the Pennsylvania Academy and the "Beaux-Arts," and is now (since 1896) a resident of the Quaker city, where he holds the position of Professor of Sculpture in her Academy of Fine Arts. A strong leaning to symbolism manifests itself in all his mature work. His *Truth*, emergent from her shell, of the St. Louis Exposition, his *Symbol of Life*, two nude figures, male and female, modelled



BUST OF GEORGE HARDING BY CHARLES GRAFLY



"THE PROTEST." BY
CYRUS E. DALLIN

American Sculpture of To-day

with considerable power and breadth of handling, all show this tendency, which becomes positively exasperating in his *Fountain of Truth* at the Pan-American Exposition.

The native-Indian race affords a fine subject to American artists for treatment in sculpture, and Mr. Proctor, in his *Indian Warrior*, has successfully embraced this opportunity; but perhaps no living sculptor has more thoroughly identified himself with this subject than Cyrus E. Dallin, of Boston. Mr. Dallin was born, in 1861, at Springfield, and spent his boyhood under the Wasatch Mountains, within touch of the native race; he came thus to understand and sympathise with the Indian, and this feeling finds expression in much of his later work. Notably is this the case in *The Protest*, which I saw last spring within his studio at Arlington, and which attracted attention at the St. Louis Exposition. Here a nude Indian, mounted on a mustang and wearing a chief's head-dress of eagle feathers, raises his hand, as if in menace, to the invading white man; and the same subject I found worked out yet more completely in Mr. Dallin's large group which he calls *The Appeal*, and which is to be shown at the Sculpture Society's Exhibition at New York this autumn. Though he has treated portrait sculpture as well, and also the nude female figure (*The Awakening of Spring* and *Despair* are examples), it is in his Indian figures that his art seems to find its most individual and its strongest expression.

I turn from him to another leading Boston sculptor, Mr. Bela L. Pratt, whose work I recently visited at St. Botolph Studios in that city. Mr. Pratt was born in Connecticut in 1867, and worked in St. Gaudens' studio in New York, and at Paris under Chapu and Falguière. He had two colossal groups at the Chicago "World's Fair"; in the Washington Congressional he has a figure of *Philosophy*, besides six large spandrel figures over the main entrance, and four medallions of *The Seasons* within—these last especially attractive. His *Butler Memorial* (at Lowell, Mass.) deserves notice; here Mr. Pratt gives us two draped figures, male and female, in bronze relief; the one grasps his sword, the other lays her hand upon the arm that would draw it forth—thus symbolising effectively and simply "War" and "Peace." Admirable too are his portrait busts of *Bishop Brooks*, for Brooks House in Harvard University, and *Bishop Huntington* in Emanuel Church, Boston, both strong, simple

in treatment, fine in characterisation; and I hear by report of his *Dr. Shattuck*, for St. Paul's School, Concord (modelled in 1900), for which school his heroic figure of a soldier—in memory of one hundred and twenty St. Paul's boys who fought in the Spanish-American War—was also destined. In his *Fountain of Youth*, the nude form is treated with that simplicity and breadth which makes me almost associate him in my mind with an old friend, now lost to us, Mr. Harry Bates.

At Boston, too, I visited Mr. Kitson's studio in Columbia Avenue, where I found him busy upon the relief to be cast into bronze for the monument at Vicksburg, Mississippi—giving a vigorous rendering here of *A Confederate Battery in Action*. Henry Kitson is an Englishman by birth, having been born (1865) at Huddersfield, Yorkshire; he was in Paris at the "Beaux-Arts" in 1884, where he met Mr. Harry Bates and Mr. Frampton.

I have now reached the limits of my subject, and shall mention only briefly two workers who had escaped my notice, but are too important to be omitted. Mr. Lorado Taft (born 1860) is now in charge of the modelling classes in Chicago Institute. He studied for several years in the



PORTRAIT STUDY

BY CHARLES GRAFLY



"RESTING"

BY JAMES CHARLES

"Beaux-Arts," and attracted notice at the Columbian Exposition by his *Sleep of the Flowers* and *Awakening of the Flowers*. Later work is his *Knowledge* (1902), and his *Fountain of the Lakes* (1903); here, too, I gladly take the opportunity of acknowledging my indebtedness—in filling up the gaps of my personal experience—to his admirable "History of American Sculpture," published at New York in 1903. Mr. Couper was for many years resident at Florence, where I once had the pleasure of meeting him; since 1897 he has been established at New York. Something of the modern Italian feeling for grace (*grazia*) has found its way into Mr. Couper's work; his *Psyche*, his *Beauty's Wreath for Valour's Brow*, his *Te Deum Laudamus* may illustrate this side of his art, while on the other hand his *Moses of the Appellate Courts* is a strong, vigorous conception.

It has been difficult in some ways to do justice to this subject of American sculpture, because of the amount and variety of present-day work which calls for recognition. What I, have endeavoured to bring out here has been the complex growth of the new art which is now springing up, and the qualities of the men who are even now working, creating, developing.

From all this I think that one fact certainly emerges—the fact that a school of sculpture is being created in America which is to-day by no

means a negligible quantity, and which has immense possibilities before it in the future. Based primarily on the modern French School (we have seen here time after time the American student of sculpture go through his training in the "Beaux-Arts"), it is developing qualities of its own; and it is just here that the high aim and sound feeling of such men as French and St. Gaudens have been of immeasurable service to this young art of America, while the patronage of the State (or perhaps I should say here States, considered individually) gives the artist what is no less necessary to him than high ideals—the chance of work which is adequately paid.

That there is bad sculpture in America I have no doubt. I have myself seen plenty of it, and had I the opportunity of visiting some of the new-grown cities of the West, I presume I might have to prepare my mind for some shocks; but certainly in England our own glazing is too defective for us to be able to throw many stones in this direction.

S. B.

THE PAINTINGS OF JAMES CHARLES. BY T. MARTIN WOOD.

THAT art which attempts among its other aims the sentiment of English weather, holds out but

James Charles

little hope of a satisfactory result in the matter of its reproduction by any black-and-white process.

The artist who is the subject of this article had a genius for this form of landscape-painting—not the old-fashioned landscape decoration, but the modern landscape science, the art of a scientific age. For is not the vision of the modern artist tuned to the perception of subtleties, the presence of which have partly been revealed to him by science? But the artist is in pursuit of beauty, as of old. The record of this pursuit—how well it is written in the art of James Charles!

The name of James Charles has had ascendancy with artists, and for some while this has been so: they were quick to recognise how easily he could do the difficult things. It is unhappy that death should have removed this remarkable painter before the public were quite ready with their homage. For if ever a contemporary has really found his way into the charmed circle of art it was he. Wrapped up in his work, struggling with its problems, he followed mysterious footsteps, always watching for beauty's elusive shape. An art flowing over from one canvas to another—how different from the annual, the professional effort to make a few pictures as plausible as their frames! A certain carelessness about frames, a dislike of the interruption of the sending-in day, was natural in the case of an artist so wholly concerned with Art. One

gets to dislike the frequent use of that word with the capital A, but the mention of Charles's work gives back to it some of its prestige. In attempting so close an approach to nature as his work shows, he was bound to lose much of the surface attractiveness of the very professionally executed picture with its neat and suave conceits. The closer intimacy with nature which was attempted was not endearing him to a public educated to the preferment of less serious aims. But it gave him the friendship of the best of his contemporaries in painting; a friendship which sustained him when the pursuit of beauty had carried him beyond the voices of all but the most discriminating picture-buyers.

The value of Mr. Charles's work lies in subtle perception of values and the accompanying mastery of craft. Such art as this educates the vision. It is in advance of its time. To-morrow, with eyes that know more, we shall prize this painting more than ever. We shall finally abandon our old ideas. Very beautiful some of our old ideas of landscape painting have been; but Art cannot decline to use the knowledge which it now has, difficult though it is at present to find for it the charm of decorative shape. It is now some time since we were able to derive complete satisfaction from the old formula of landscape—so many opaque objects, trees and cattle, dotted about, interfering with the light of the sun. We know that the modern landscape-



"GIRL WITH GOAT—AMBERSHAM"

BY JAMES CHARLES



"DISTURBING THE FISHES." BY JAMES CHARLES.



"GIRL AT THE WELL—CAPRI"

BY JAMES CHARLES

painter works in a wonderful luminous world: it is not easy for him to make his art full of charming conceits if he is true in facing the ever-baffling and but lately understood problems of atmosphere and sunlight. All the objects under the sun seem to be mirrors for each other. The artist has to deal with an impalpable world, a counterpart of the world that is already known to art—a world of reflections and transparent shadows, everywhere a ghost-like presence of colour between the artist's eyes and that part of nature he has chosen for his subject. This art is spiritual in its careful separation of unessential facts from essential illusion. Nature is hidden behind a veil of colour, patterned out in different tones. No art can get any nearer to a picture of nature than an accurate copying of those tones. The sensitive appreciation of the less obvious tones is the test of fine painting.

In this respect, as in others, great art approaches "to the condition of music," and the great painter takes pleasure for his eyes, as a great musician for his ear, beyond the point where even the most cultivated can immediately follow him. It is for this reason that all good art is educative, never leaving us as it found us. Henceforward we look for further revelation—we train our perceptions.

It has happened often that artists have forgotten Nature, so beautiful has been her veil, and in the pre-occupation of painting they have forgotten that pantheism which is the religion of Art. The technique of Mr. Charles was an individual one, it had grown expressive with his experience. There was something miraculous in the precision of the brush mark conveying the exact tone with a certain quantity of paint, and this in obedience to impulse, to the mood in which he was working. For such sympathetic painting is not done like carpentry,

in cold blood; it is done whilst the artist's mind is tense and his nerves tuned to a pitch. A real work of art is always wrought out of a mood; it is always self-expression; it is more than "a clever rendering" of this or that. In the finest art we forget art; it is a symbol, and we forget the symbol. What is a symbol if we do not forget it and pass to all that it indicates? We pass in Mr. Charles's work away from any memory of paints and frames and exhibitions. He brings us near to Nature; we listen at the lips of whispering Nature. We are listening, as well as looking, before these blowing trees. But we always have to come back to the precise science of tone laid within tone. Art is built only out of an unavoidable science. Has music any freedom, though it only follows wandering thought? Its freedom can be explained away by the unavoidable science. And in painting, the

James Charles



"ANACAPRI"

BY JAMES CHARLES

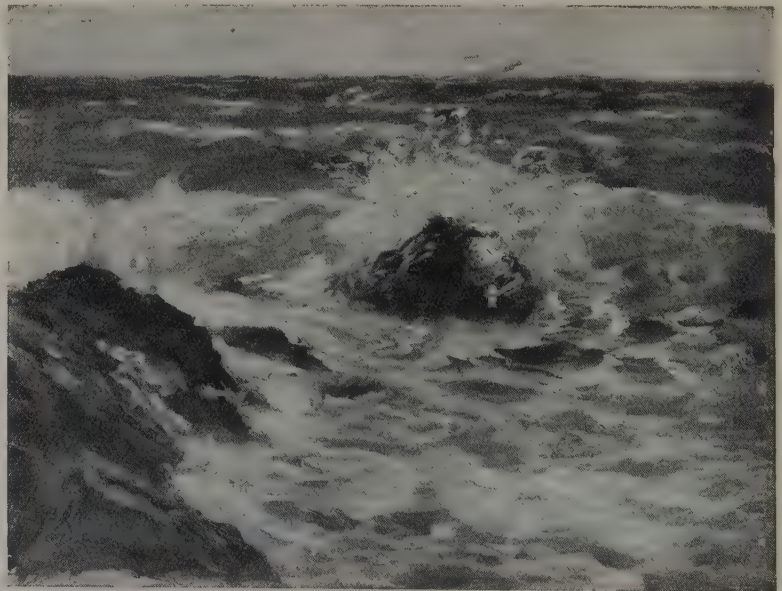
analysis of tone sounds like chemistry, and so it is—it is alchemy. Out of the firest of art all that is precious in life is lifted.

In speaking of the technical side of his work, we speak of that of which Mr. Charles was so fine a master. The mastery of craft created illusion. The perfect creator creates beyond himself, creating not only his art but the thought it inspires in ourselves. It is for his perfection as a workman that we give an artist the freedom of our souls. As craftsmanship enters into its own perfection it outstrips our power to follow and analyse its method; it becomes mystical, and in place of the craftsman we see a magician in possession of a science beyond ourselves. The science of painting, which Mr. Charles was perfecting, will be more patent, as we have said, to a later generation educated by art not dissimilar in its aims. At present it is mystical; many seek revelation, a touching of their eyes that they may see Nature as he saw it, in a shimmering veil of atmosphere and light. His art

discovers to us the ideal, and not less ideal because the boy on the banks of the stream wears corduroys; not any less ideal because he is there instead of classic nymphs. The ideal, the picturesque, so we label parts of life, the beauty of which one kind of art following another has gradually taught us; and whilst we were fixing a label or capturing, as we thought, beauty's image in a frame, lo! an artist comes with another vision, saying that something else is more beautiful still. So we begin to learn again, and we cannot learn from anyone but the stranger with the vision, who, living in the

same world with ourselves, finds it quite a different place.

If we try to analyse an artist's methods of painting and put them into words, the words which we must use sound as an uncomfortable jargon of the schools. Analysis of the kind has its place, but it scarcely serves to explain to a wide public the charm of Mr. Charles' art—the naturalness of that art, its sunlit charm.



"SEASCAPE—CAPRI"

BY JAMES CHARLES

James Charles



"APPLE BLOSSOM"

BY JAMES CHARLES

The fact remains that Mr. Charles' art is nothing like so well known as it should be, considering that it is regarded by many as amongst the finest of our time. The work collected for the collective exhibition at the Leicester Galleries of Messrs. Brown & Phillips should do much indeed to remedy this. The memory of the painter is honoured at the Royal Academy in this year's Exhibition of Old Masters, by the hanging of five of his works, an unusual acknowledgment. Apart from the greatness of his achievement in these works, it is pleasant to see this distinction conferred, for one remembers Mr. Charles partly by the ready acknowledgment, the sincere and generous praise he delighted to give to the work of fellow artists. One heard him praise another's work more often than he spoke of his own. The freemasonry of art, the common cause, this he understood so well. He seemed almost as pleased that some other painter should have arrived at a definite success, should have solved some common difficulty of the art of painting, as if he had done it himself. This generous spirit was part of the rich nature which shared the fruit of its experience. It was at the root of his rich art, with its varied resource.

The personality of Mr. Charles suggested the landscape painter. He seemed to enter an assembly of jaded Londoners as an envoy from the courts of nature. The fresh Whitman-like qualities of mind which he revealed in conversation suggested that such a type of mind would find that to be indoors was to be in prison. If too much stress has been here laid on the landscape side of his work it must still be understood that it was only part of his resourceful art. One would not wish to lay stress upon it at the expense of giving some reader not acquainted with his work a false impression as to its extent and completeness. His genius had assumed this shape, landscape, in the pictures by which I came to know it, and so I am constrained to write from a conception of

the nature of his genius which has since remained with me. We have hardly had in England a better painter of cattle pieces, yet his interests were so wide, his loyalty to his own artistic nature so great, that he could not limit himself merely to the lucrative business which he might have driven with the dealers in the rôle of "A Cattle Painter."

In the dismal town of Warrington James Charles was born in 1851. Studying first at Hatherley's he passed to the Royal Academy Schools in 1872, and at a later date he studied awhile in Paris, at Julien's. In 1875 he exhibited his first picture in the Royal Academy, which was bought upon the opening day; after this success he painted many portraits of prominent Bradford citizens, and some early portraits were painted for the Cavendish family, to whom he was indebted for much encouragement at this period. Of late he had painted in the neighbourhood of his home at East Ashling, in Sussex, many of those landscapes and out-of-door figure subjects which are so curiously English in feeling and which completed the reputation he had built with the most eminent of his *confrères* and a discerning section of the public.

T. MARTIN WOOD.

JAPANESE STENCIL PLATES.

THE use made in Japan of stencil plates has been referred to in early numbers of *THE STUDIO*. While the decoration of crêpes and other textile fabrics is mainly the cause of their employment, quite a large number of pictures for the panels of low-priced screens, wall-papers, patterned papers for lining boxes and other purposes are also produced by their aid. A remarkable feature of Japanese stencil work is its great delicacy and intricacy of detail. The following illustrations from examples

in the beautiful collection formed by Wilson Crewdson, Esq., M.A., J.P., are excellent, not only because of the technical skill displayed in their production, but also for the artistic quality of their design. The fine hairlines which join the various portions of the pattern together are clearly shown in the reproductions. In use, these lines are too fine to obstruct the flow of colour from the stenciller's brush, and are therefore not seen in the completed work.



STENCIL PLATE



STENCIL PLATE
"BIRDS AND WAVES"

U OF I
LIBRARY



STENCIL PLATE
"CARP AND WATER."



STENCIL PLATE
"MAPLE BRANCHES"



STENCIL PLATE
"TREE PEONY"

Some New Meissen Porcelain

**SOME NEW PORCELAIN BY
THE ROYAL SAXON FACTORY
AT MEISSEN. BY PROF. DR.
HANS W. SINGER.**

As is so often the case, its own success proved in time to be the cause of great danger to the oldest of European porcelain factories, the establishment at Meissen. The wares produced during its third period, from about 1730 to 1775, when Kaendler and Herzog controlled the factory—the so-called *Vieux Saxe*—have ever since their appearance been the delight of the connoisseur and collector. Their being held in such high esteem gave the factory an unheard-of prestige, which extended down to everything it produced and lasted to our day almost. No wonder that the managers, especially since it was a State enterprise, gradually came to believe that this condition of affairs must continue for ever, if they only repeated over and over again the work to which Meissen owed its reputation.

But the unexpected happened: a great revolution in taste occurred, and Meissen found itself out in the cold, totally unprepared as it was to



PORCELAIN FIGURE

BY CONRAD HENTSCHEL



"THE HOBBY HORSE"

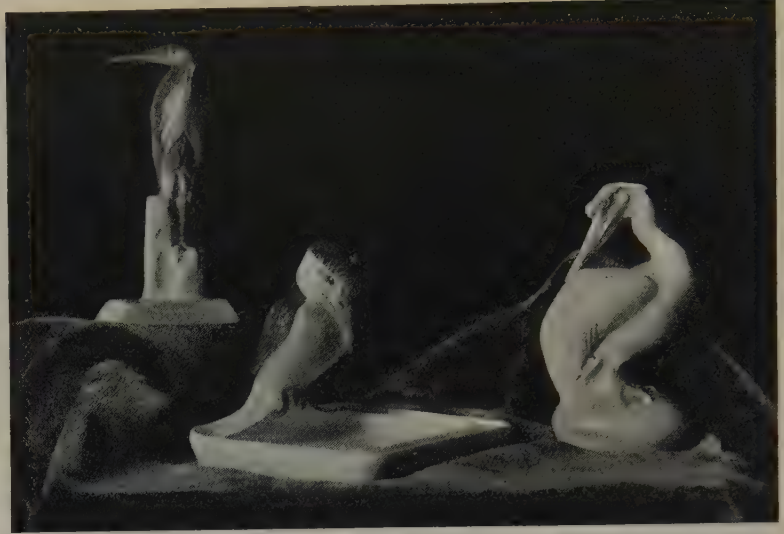
BY CONRAD HENTSCHEL

chime in with any change, let alone a total reversion of feeling on the subject of porcelain. Worse followed upon bad, and the public, yearning for something new, not only blamed Meissen's conservatism in biding by the old patterns, but discovered upon closer inspection that in course of time, and by virtue of constant, careless repetition, the work produced upon the old patterns had deteriorated. Later repeaters had effected slight alterations here and there, imagining thereby to adapt the original better to the then modern taste. The sum of these slight alterations had in the long run ruined the pattern. Suddenly everybody fell foul of Meissen porcelain, and an institution, which had heretofore effected an integral part of the State's income, threatened to fall back upon State revenues for its support.

It is naturally much easier to establish the fact that there is something wrong than to point out exactly the remedy. There is evidently need

Some New Meissen Porcelain

of an artist at the head of the factory, which has for years been virtually run by business men. But to find the proper man will be an extremely difficult affair, for hardly less than the evolution of some new style is expected of him. Besides being an energetic and thoroughly personal artist, he will have to be versatile too; for Meissen produces a great variety of work, and lots of different things are expected of it. Finally, Meissen has delayed entering the arena so long, that it is about the last in the field, and some of the finest new departures—Copenhagen, Roerstrand—are precluded, for, above all, Meissen must not imitate what others have done before.



PORCELAIN FIGURES OF BIRDS

BY WALTHER



VULTURE IN PORCELAIN

BY WALTHER

The authorities in charge have now fully awakened to the exigencies of the case, and many projects are broached for rejuvenating the fame of the Meissen porcelain. One good result has been attained right off. The reproduction of the work of later designers, imitating Rococo wares, has been discarded, and for Rococo work the old, original and genuine models are alone used now. The factory has preserved every pattern and model, by the way, that has ever been made use of to this day. Likewise the rich and solid, yet rather gay, coloration of the old models is to be resorted to in place of the later, more delicate, and subdued palette, which is well enough in its way, but is not appropriate to the old Rococo models. Thus, so far as the modern production of Vieux Saxe is concerned, everything seems to be upon a sound and promising basis again. There will always be a demand for Vieux Saxe for the purposes of house decoration, and there is no reason why the products of to-day should not be absolutely the equal of those of 150 years ago.

It is much more difficult, of course, to set the factory upon its legs as regards modern work, work which takes into account the recent change of taste and the everlasting human desire for novelties.

Quite a number of steps have already been taken with this end in view, but they lack precision and sufficient forethought. Some artists have been appointed to life positions at the factory, and as ill-fortune would have it, the two most important ones died not very long after having settled at Meissen. It is extremely doubtful, however,

Some New Meissen Porcelain

whether such an artist as Hoesel—one of the two referred to—would have been able to do much for Meissen. He was in many ways an admirable sculptor, but it does not appear that his talents directed him to porcelain at all as a medium for the expression of his ideas.

Again, some well-known artists living outside of Saxony have been asked to furnish models for Meissen. There is a difficulty connected with this scheme, too. For all masters of applied art are with us at present engaged to such a degree that they have no time to undertake a casual order of this kind. However, some have responded to the invitation. Van de Velde sent in a design for a coffee set. When executed it proved to be not at all charming, but rather clumsy. His dinner-set shows better shapes. But like everything that this

artist has done, it is all Van de Velde, and not a bit porcelain. The ornamentation consists of a linear design in gold on the plain white ground. The design is in no way adapted to the material; it would do as well for a book cover, or a title-page, or a piece of furniture. As far as the set appeals to us, it does so because we have come to accept white and gold as an agreeable colour combination.

Richard Riemerschmied has also furnished a dinner set with a simple non-realistic linear decoration in cobalt-blue. The ornamentation is not bad, but there is nothing overwhelming about it, and it is not even as original and quaint as the far-famed "Zwiebelmuster" of Meissen. Besides, there is an unlucky slight break in the design which runs along the rims of the dishes and plates, making

them look as if they were chipped to begin with. Possibly this is meant to counteract their appearance later on, when they actually will have been chipped. But this kind of precaution seems to me to be driving conceits rather too hard.

A third dinner-set, the decoration of which consisted of maple leaves, etc., was designed by Richter, a Meissen artist. It did not prove interesting enough to become popular.

The first occasion upon which the Meissen Royal Factory showed some serious new attempts, happened a little under two years ago. Perhaps the best thing exhibited then was a Polar bear by the Viennese sculptor, Otto Jarl, about a yard high. The animal was splendid in drawing and pose, and there was some very good, strong colour, taking into consideration that it was under-glaze colour. A wild boar, modelled by Hartung, and a dancing girl by Conrad Hentschel, were also very good. Erich Klein-hempel had contributed



"BLIND-MAN'S BUFF" (PORCELAIN)

BY C. T. EICHLER



PORCELAIN LLAMAS

BY PILZ

three high candlesticks, running up each into one of the heads of the three Magi. A brass halo was adjusted above each, and the metal did not harmonise well with the porcelain, nor were these designs very pleasing in other respects. Then there were two capital Parisian street types by Bernhard Hoetger, one an old-clothes' dealer and the other a newspaper vendor.

A number of rather good things followed upon these, all of them of the plastic order, whereas none of the novelties in porcelain painting have proved of much value so far. These small statuettes and groups find a good deal of favour with the public, for they disappear from the Dresden and Leipzig shops of the factory almost as rapidly as they can be made.

We reproduce some of the newest specimens, the graceful lady with a muff, and the delightful *Hobby Horse* being the work of Conrad Hentschel, already mentioned. The *Blind-Man's Buff* group, by Charles Th. Eichler, reminds one in the composition somewhat too strongly of Rococo designs, and the modern dresses—not quite modern enough, by the way—seem out of place. The birds and other animals by Walther, mostly of small size, only six inches high or thereabouts, are about as good as anything that the Royal Meissen Factory has turned out at any time. Modelling and colouring are both excellent, and much may be expected of this capital young artist if the factory

succeeds in making it worth his while to continue on this line of work.

Jarl, Walther and Pilz have taken up the kind of subject—animal figures, most of them rather large and some as much as a yard high—which once upon a time constituted one of the chief glories of Meissen ware. The renaissance is fortunately only a matter of subject, not of spirit, for the work of these men is thoroughly modern; in no way are they reminiscent of former styles. They could probably, of their own accord, build up Meissen's fame again; if we could only hope that in these unquiet times they would stick to the

task long enough. They are spontaneously introducing the main distinguishing feature of the best Vieux Saxe—the super-glaze (enamel) colouring. The under-glaze palette of Meissen has been considerably added to within the last five or ten years. Still the Scandinavian potteries have the lead in this score, and it will always be difficult to avoid appearing an imitator here. But a sagacious attention to the bright and rich gamut of super-glaze colours might develop a hopeful, new style of work, different from anything made anywhere else at the present day, and destined to have the same success that a similar style in Meissen had a century and a half ago.

H. W. S.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—The Winter Exhibition of Old Masters at the Royal Academy is this year one of exceptional variety and interest. There has perhaps been more discussion than usual over attributions. A new Rubens and a new Holbein have come to light, the latter a painting exceeding in the quality of charm the known portraits by that painter. Gainsborough's *Miss Linley*, a canvas which, about a year ago, was sold for nine thousand guineas, after being first put up at the figure of five pounds, emerges radiant after restoration, to the honour of the discriminating buyer who paid so large a

Studio-Talk

price for it when it came into the market begrimed and damaged and without a pedigree. In this exhibition Gainsborough triumphs many times by works not widely known. A Dutch picture of much interest in other ways than that of its quality as a painting is *A Picture Gallery* by Haecht, who appears to have been the first of the painters of his day to paint picture galleries. It is unknown what gallery is depicted, but the picture shows, amongst the company gathered, Rubens, Snyders and others, while upon the walls hang well-known pictures of the period. Modern art at this Winter Exhibition is represented chiefly by Lord Leighton's *Syracusan Bride* and by an Alfred Stevens' portrait, astonishing in its power as the work of a great sculptor who gave but little time to portrait painting. The five pictures representing the art of the late James Charles, to whom we devote an article this month, form a worthy last chapter to the history of painting represented by the more than usually comprehensive field covered in this year's exhibition.

The six landscape painters who annually exhibit

at the Royal Society of Painters in Water-Colours, and whose names are R. W. Allan, J. Aumonier, T. Austen Brown, James S. Hill, A. D. Peppercorn, and Leslie Thomson, keep their exhibition up to the old standard by reserving for it their best efforts. The art of Mr. Peppercorn still delivers its message of sad wind-disturbed days with the same feeling as of old, but this year Mr. Aumonier has been abroad and found fresh scenes, and Mr. R. W. Allan has also looked widely for his subjects, though returning in more than one picture to his well-beloved Scottish coast. The mellow painting of Mr. Hill, Mr. Thomson's admirably simple art, and Mr. Austen Brown's work are not behind in maintaining the atmosphere of quiet distinction which has always given character to this exhibition.

We reproduce a water-colour of Westminster Abbey by Mr. W. Walcot, which is cleverly composed and displays unusual skill in the suggestion of values, as well as considerable architectural knowledge. There is, too, a sense of movement conveyed in dealing with the road traffic which is



"WESTMINSTER ABBEY" (WATER-COLOUR)

BY W. WALCOT



“LE COUP DE VENT.” FROM AN ORIGINAL
ETCHING BY HERBERT HILLIER



PORTRAIT

BY COLYN TOMSON

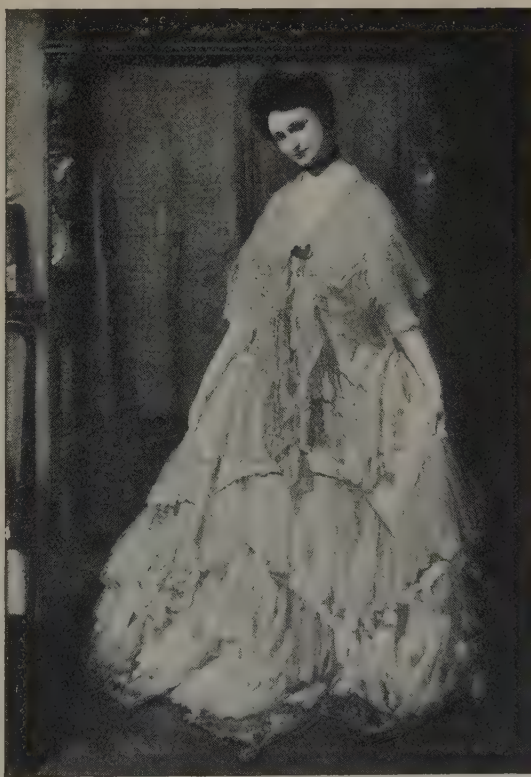
admirable, and the manner in which the subject has been treated has imparted to it considerable attractiveness. Mr. Walcot for six years studied architecture at the Imperial Academy, St. Petersburg, where he had for colleague M. Kossiakoff, whose work is already so familiar to readers of *THE STUDIO*. Though by training an architect Mr. Walcot's drawings prove that by instinct he is an artist.

The dry-point etching reproduced from a plate by Mr. Herbert Hillier is an interesting example of that artist's accomplishment with the needle. The etching was exhibited in the old Salon two or three years ago. Mr. Hillier is versatile and has executed many architectural plates.

Of the greatest interest is the first exhibition of the Modern Society of Portrait Painters, from which we reproduce five portraits on this and the following pages. It is to this exhibition that we must look for some of the promise which the future holds for portrait-painting in England; for the exhibitors count in their ranks the youngest of the rising school. The exhibition reveals a unity of aim to which we are unaccustomed in portrait exhibitions. The influences by which the various exhibitors have been affected seem in most cases the same, and they may

benefit still by the experiments in opposing directions which their contemporaries and immediate predecessors are in the habit of exhibiting.

The study of Velazquez purified portraiture by the lesson taught, among many others, of beauty and sincerity in craftsmanship, and to-day the craft of Mr. Sargent has placed the student under a spell. But it is by other qualities besides perfection of craft, though it is a condition of the art, that portraiture makes its final appeal: commemorating the relationship in which the individual portrayed has stood towards life. And on this account portraiture, perhaps more than any other art, challenges every wayfarer for an opinion. For the convenience of his own genius Whistler pretended it was otherwise, but his genius was egoistic and unsuited for the very highest form of portraiture, as witness the opportunity he missed in his portrait of Carlyle. After the strength of Velazquez eighteenth-century art has the flavour of confectionery—excepting always that of Goya. But its shallowness was of the times, and it was by our portrait painters then that the truest principles of the art were finally established. It was their instinct,



PORTRAIT

BY GEORGE W. LAMBERT



PORTRAIT

BY G. GUISTI

in rendering their subject, to suggest what was characteristic, not only of their sitter, but of the time at which they appeared and of the environment of which they might to some extent be said to be a product.

Part of the life of the eighteenth-century woman was lived behind the scenes in preparation for the moment when, with coiffeur completed, she appeared before the curtain—the folded curtain that was already art's convention. The elegance of the eighteenth-century woman was her own, neither her coiffeur nor her clothes permitting abandonment to the restful elegance to be affected by a modern woman. The latest school of portrait painting, judging by this exhibition, is apparently making a much desired return to the principles which the eighteenth century understood. In doing so they avoid, among other things, the modern habit of placing the sitter in an environment made of strange studio-properties which, however charming as a scheme for decorative effect, do not bear that relationship to the life of the sitter which it is a good portrait painter's instinct to consider.

Mr. C. H. Shannon's art is to be enjoyed to the full when, as in his recent exhibition at the Leicester Galleries, a number of his paintings are

hung together. Under this condition his work creates for itself the only atmosphere in which it is possible to view it and reach its spirit. His imagination has found a forgotten way to the haunted places, recorded of art, where beauty is to be met with face to face. It is only when he tries to force the actual things of to-day into a legendary environment that we disagree. In a corner of the gallery a bronze statuette of the artist, by K. Bruce, called attention to itself by the well-arrested action of the figure and the interest of the modelling of the head.

At an exhibition at the Ryder Gallery Miss Blanche Baker has recently been showing some water-colours of unusual merit, notable for their delicacy and charm of colour. The exhibition owed its strength to her art, and the etchings and drawings contributed by Miss Katharine Kimball. The work of Miss Wansey and Miss R. Tinling was also interesting, the former caring perhaps too much for a form of finish which seems meaningless except as a concession to appearance, the latter being in her otherwise sound work at times a little hard.

The water-colours of French towns and Dutch



PORTRAIT OF R. LAWRENCE, ESQ.

BY J. H. LANDER

Studio-Talk



PORTRAIT

BY DAVID NEAVE

dykes, which were recently shown by Mr. A. Romilly Fedden at the Fine Art Society, maintain the high standard which that artist has attained in his original manner of handling his medium. His methods were shown to especial advantage in the greyer subjects, or subjects depending upon sharply-struck notes of colour here and there, and in evening and moonlit pieces.

Childhood in art, as represented at the Baillie Gallery, made one of the most attractive of last month's exhibitions. It was of a different character to those exhibitions which from time to time have been held elsewhere, consisting of paintings of children. Here it was the children themselves who were flattered by rooms devoted to pictures and original drawings of illustrations, which have had no other purpose than to give children pleasure. There were, it is true, portraits and drawings of children besides these excursions into the realm of childhood fancy; but it was not these that gave the exhibition its character. Humour and beauty both had share in giving vitality to the exhibition. Messrs. J. D. Batten, Graham Robertson, Cayley Robinson, Austen Brown, Miss Charlton and Miss Brickdale, each held part of a large brief for beauty; whilst among other artists Messrs.

Hassall and Leslie Brooks provided quaintness and humour.

Both the medals for figure-painting at the Royal Academy Schools were this year won by women. Women were excluded from competition for this prize until 1904. The Creswick Landscape Prize also fell into feminine hands, being awarded to Miss Marianne Henriette Robilliard. This latter prize is to disappear from the awards in 1907, and in future will, like the Turner Prize and Travelling Scholarships, be competed for biennially, its value being increased. We have pleasure in giving a reproduction of an admirable drawing by Miss A. J. Fry, which gained the silver medal for the cartoon of a draped figure.

We also reproduce the design for a decoration of a public building for which Mr. Caron Oliver Lodge received the prize, and also that by Mr. Birch which we understand received the next number of votes. The subject set was a passage in Ps. lxxviii. :—"The singers



ROYAL ACADEMY SCHOOL: SILVER
MEDAL CARTOON

BY MISS A. J. FRY

Studio-Talk



THE ORCHARDSON MEDAL

BY GILBERT BAYES

went before, the players on instruments followed after; among them were the damsels playing with timbrels."

The medal which we reproduce on this page was amongst the awards made at the St. John's Wood Art Schools at their recent prize-giving, Mr. MacWhirter, R.A., presenting the prizes. The awards were made by Messrs. J. W. Waterhouse, R.A., George Frampton, R.A., J. MacWhirter, R.A., George Clausen, A.R.A., and for black-and-white drawing by Mr. Hatherall.



ROYAL ACADEMY SCHOOL: PRIZE DESIGN FOR DECORATION OF A BUILDING

BY CARON OLIVER LODGE



ROYAL ACADEMY SCHOOL: DESIGN FOR DECORATION OF A BUILDING

BY A. J. BIRCH



CHALLENGE SHIELD

BY T. A. FALCON

The recently opened International Art Gallery in King William Street, Strand, seems, by its initial exhibition, as if it might become a home for the best work of many schools. The catholicity of judgment shown by the management was one of the things that emphasised themselves upon a first visit, and augurs well for the future of the Gallery. A discreet selection of foreign work is also a distinctive feature.

BRIGHTON.—The Brighton Arts Club's recent annual exhibition, in West Street, was one of the most successful, both in point of attendance and sales, which this Club has yet held. Mr. Louis Ginnett's pictures were much admired, and sold well. Especially to be noted were his *Evening*, a Sussex scene, and his *Nocturne of Venice*. Mr. Longhurst's work this year showed versatility and decided promise. In his *Bather* the landscape was treated with a delicacy and distinction reminiscent of Corot. Colonel Goff's admirable *Ploughing on the Sussex Downs* is worthy to be remembered. Mr. C. H. Burleigh showed some good landscapes, and Mr. Bond contributed some vigorous studies of heads. The only sculpture was a small ideal head sent by Mr. Selwyn Brinton.

At the Sussex Women's Art Club exhibition in North Street Mrs. Burleigh showed some excellent figure drawings, among which were to be noted

At the Tomb and *The Troubadour*. Miss Norman's Italian scenes called for notice; Miss Adshead, Miss Earp, and Miss Churten had some good landscapes; and Mrs. Fraser and Miss Beddington contributed interesting work. Sculpture was represented by Miss Norman's *Study of a Boy*.

EXETER.—We give an illustration of a challenge shield lately designed and executed by T. A. Falcon, R.B.A., for presentation to the 1st Devon and Somerset Royal Engineer Volunteers by Alderman J. G. Commin. Pierced and *repoussé* silver discs, with the royal arms and regimental motto, "*Quo fas et gloria ducunt*" in the same metal, are superimposed on copper and brass, and framed by an inscribed brass rim. Apart from the complication of design and contrasting colour attained by relatively simple means, this shield is of interest as being based on the Scotch

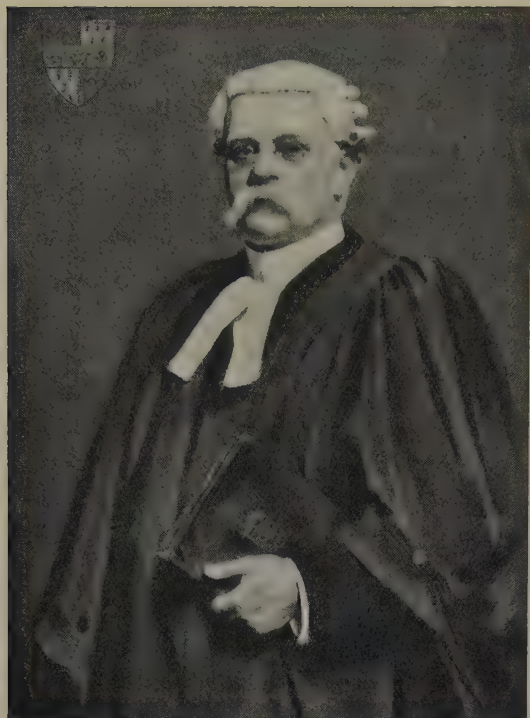


BAWN, DAUGHTER OF J. P. REYNOLDS, ESQ.

BY MAUD HALL NEALE

(See *Liverpool Studio-Talk*)

Studio-Talk



PORTRAIT OF MR. J. P. RYLANDS BY G. HALL NEALE

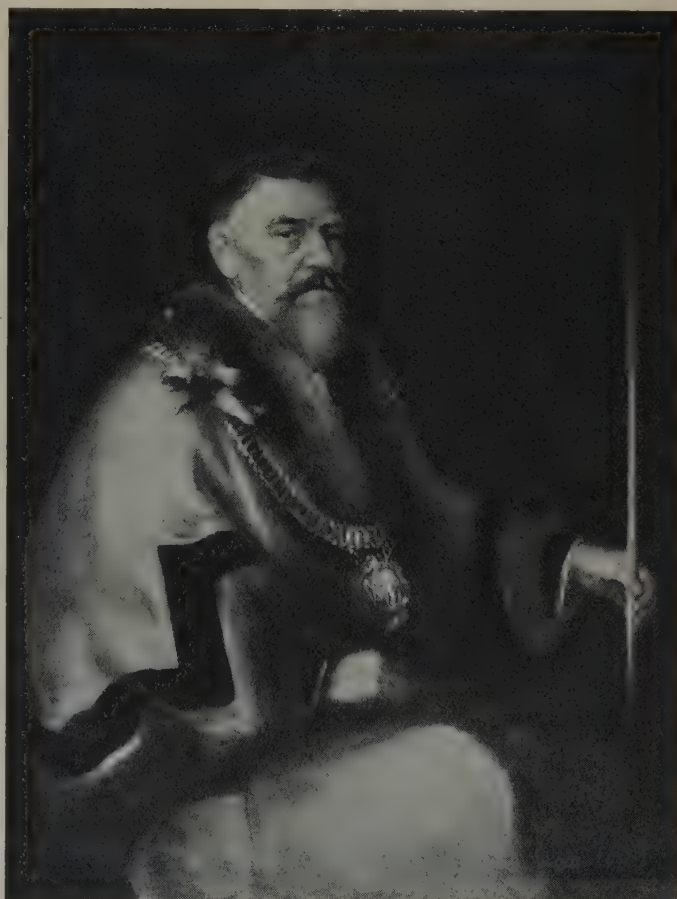
target and other historic circular models—a shape decoratively more self-contained and complete than that of the pointed shield conventionally adopted.

LIVERPOOL.—The Liverpool Academy, after eight years of wanderings in other parts of the city, did well on the occasion of its last exhibition to return to its old gallery in the Royal Institution. Having exercised more rigid care in the selection of works presented by its members, and having shown more attention to tasteful arrangement in hanging, the result was the best exhibition for many years. The President, Mr. Geo. Hall Neale, sent several excellent portraits, *J. Paul Rylands, Esq.*, and *John Garstang, Esq.*, being two of the chief examples. Other portraits of distinction were those by R. E. Morrison, J. Hamilton Hay, Mrs. Maud Hall Neale, W. B. Boadle, Frank T. Copnall, and Miss Enid Jackson,

including *The Lord Mayor of Liverpool*, by Gerard Chowne. In figure subjects in oils the principal contributors were P. Wilson Steer, Sir Luke Fildes, R.A., Gilbert Rogers, J. W. Dawbarn, P. F. Gethin, and W. Alison Martin, whose *Blue Bird* was notable for its richness of colouring. Robert Fowler was best in his *Carnarvon* under a brilliant rainbow effect. J. Hamilton Hay had several poetic compositions with refined low-toned colour schemes. Miss Mary McCrossan produced brilliant effect in her *Group of Boats*. *Braich-ty-du, Nant Ffrancon*, by James T. Watts, R.C.A., and *Bad Farming*, by John Finnie, R.E., held a leading position amongst the few water-colours. The daintily executed designs on vellum by Herbert MacNair were decidedly original and interesting in subject and mode of rendering.

H. B. B.

WEYBRIDGE.—The recent Arts and Crafts Exhibition here attracted some earnest workers, and each section showed signs of progress.



PORTRAIT OF THE LORD MAYOR OF LIVERPOOL

BY G. CHOWNE

Studio-Talk



ELECTRIC-LIGHT
SCONCE

DESIGNED BY JOHN WILLIAMS
WORKED BY M. CARRUTH

For local work the Chobham bookbindings by the Misses Allen challenged comparison with any sent from other parts, and prominent too was Miss Ward's needlework; but some beautiful specimens of Newlyn bronze work lent by Miss Pilditch set a standard for local workers. Mr. Galsworthy's sketches and six drawings by Miss Spyers were noticeable features; as also were some delicate and effective enamels by Mr. Fournier and Miss Ada Dussler's fan painting, quite modern in spirit. Altogether the educational influence of this local show was unmistakable.

D. W. L.



TEA TRAY

DESIGNED BY JOHN WILLIAMS
WORKED BY PATRICK ROCHE

The pupils made rapid progress, and their work soon earned warm praise at the Home Arts and Crafts Exhibitions at the Albert Hall, as well as gold stars for design and workmanship. Copper, brass, and pewter are used with admirable taste for the various things made by the lads, ranging from mirror-frames to fenders, and recently silver has been added. Patrick Roche, a member whose workmanship has already won distinction, obtained a prize at a lately held Dublin exhibition for the silver pot-pourri casket illustrated, the stem of which is set with enamels. The growth of the industry marks a corresponding development of refinement and material comfort amongst the workers, the elevating influence of such a handicraft being especially marked in Ireland, where it makes all the difference between wretchedness and contentment.

J. B.



SILVER POT-POURRI CASKET

DESIGNED BY JOHN WILLIAMS
WORKED BY PATRICK ROCHE

Studio-Talk

PARIS.—The exhibition which the Société des Artistes Décorateurs has just been holding at the Musée des Arts Décoratifs contained a number of interesting works, and in particular some very praiseworthy experiments in the restoration of furniture. This group lacks those names which stand foremost in French decorative art, such as those of Charpentier, Dampé and Félix Aubert; but in spite of that the exhibition comprised works which commanded attention, as, for instance, M. Majorelle's collection; some remarkable vases in copper by Bonvallet; decorative panels by Cesbron; a variety of decorative works by Landry; and textiles by Dufrène. M. Eugène Feuillâtre is earning more and more renown as a master of enamelling, his work being distinguished by its almost infinite variety of tones. Especial interest attaches to the results he has achieved, after experiments extending over two years, in enamelling on platinum. The enormous cost of this metal, combined with its great specific weight and density, puts an obstacle in the way of its use for large objects, such as vases; but it has been successfully employed on a smaller scale in the dress ornament which appears among our illustrations of M. Feuillâtre's work. In the art of wood-carving M. Henri Hamm brings to bear his many qualifications as a sculptor; his box-wood boxes are well thought out and executed. Nor must I forget to name the ceramic productions of Lachenal, the decorative panels of Morisset, and the excellent bookbindings of Marin. M. Grasset's collective exhibition of his work proved a source of much interest.

At the École des Beaux-Arts during December were exhibited the works of art purchased by the State during the past year, and the general public were thus able to take note of the broad eclecticism exercised by the Under-Secretary of State for the Department of Fine Arts in the selection of

these acquisitions. Academicism could here be seen in close juxtaposition to Impressionism, and the main tendencies of the various salons were represented in the collection. Certainly there were a good many things in it of debatable interest—at least, such is our opinion—and especially so in the sphere of decorative art; but, on the other hand, certain of the works are such as do signal honour to French art.

Thus, among these acquisitions by the State are three works by Rodin which are sure to be always regarded with the greatest interest. These are his bust of *M. Berthelot*, that of the lamented sculptor *Falguière*, and, lastly, a *Bellona* in bronze, a masterly work. Another sculptural work which should be noted is Landowski's *Fils de Caïn*, a large group which met with a great and well-deserved success at last year's Salon. In this vigorous presentation of primitive humanity, recalling certain archaic bronzes in the Naples Museum, this young sculptor, who has returned hither from Rome, has attained the rank of a master at a bound.



CUP IN SILVER AND TRANSLUCENT ENAMEL

BY E. FEUILLÂTRE

Studio-Talk

Under the title of "Cercle International des Arts" a new academy, exclusively for ladies, has just been formed. The constitution of the committee, which includes such names as those of the Duchesse d'Uzès, MM. Besnard, Dayot, Geffroy, L'Hermitte, Marcel and Rodin, is sufficient proof that the experiment is a perfectly serious one, and it is certainly one which deserves success. The arrangement of the *ateliers*, which are very roomy, leaves nothing to be desired. As a novel feature in the curriculum mention should be made of the course of studies from living animals, which M. Navellier is to conduct in a room specially adapted for the purpose. The premises of the academy comprise a large gallery nearly 500 feet in circumference, and it is proposed to hold in it from time to time exhibitions of works by old and modern masters with a view to their popularisation and influence as



CUP IN SILVER AND ENAMEL BY E. FEUILLÂTRE

a factor in education. The new academy is under the dual directorship of an Englishman, Mr. Wasse, and a Frenchman, M. Paul Bornet.

MM. Durand-Ruel have been showing at their



SILVER GOBLET WITH BASSETAILLE ENAMELLING
BY E. FEUILLÂTRE

galleries a collection of choice pictures by masters of the nineteenth century. Among these I noted two excellent works by John Lewis Brown—not those little pieces which one frequently meets with at the dealers', but large landscapes, paintings marked by fine feeling and broad treatment of colour. MM. Durand-Ruel have always been among the admirers of Boudin, and the two marine pieces of his in their hands are among his best; in these the painter of Honfleur, whose output was extensive and at times somewhat unequal, reveals himself in his leaden skies, his northern waters with their correct rendering of tone, and wharves crowded with slender-masted ships. In contemplating the works of this master and those of Lépine (1835-1892) one understands more clearly than ever the reason for the success which fell to these landscape painters of the middle of the past century.

In showing a fine canvas by Camille Roqueplan (1802-1855) MM. Durand-Ruel seemed to signalise in equal degree the confidence they entertain in

Studio-Talk



SILVER VASE WITH CLOISONNÉ
ENAMELLING

BY E. FEUILLÂTRE

the "little masters" of the Romantic school. We are entirely of their opinion in this respect, for it seems to us to be quite certain that these masters, hitherto but little inquired after, will before long be very much in vogue. Hervier (1818—1879), a delightful landscapist who carried onwards the tradition of Isabey, is already high in the esteem of some amateurs; and Jules Noel (1819—1881) will always claim a place of honour in landscape collections.

Devéria (1805—1865) was also for a long time neglected, although he produced some remarkable little works, as did Tassaert (1800—1874) when he did not stray into historic painting. Other names which should be remembered are those of Alfred and Tony Johannot (1800—1837 and 1803—1852), the one an excellent engraver, the other a portraitist of refined technique; further, Celestin

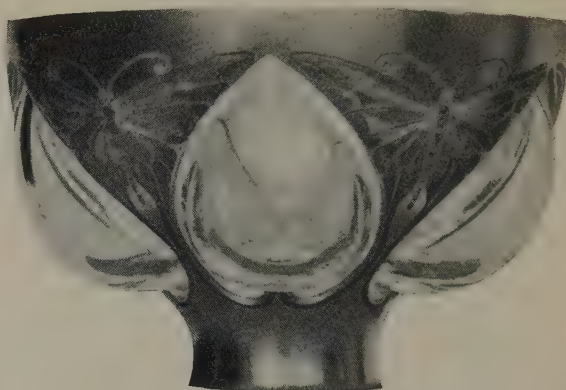


SILVER CUP WITH DRAGON-FLIES
IN TRANSLUCENT ENAMEL

BY E. FEUILLÂTRE
(Musée du Luxembourg)

Nanteuil (1813—1873), an imaginative and gifted artist; and various others whose works in the course of a few years will be more and more sought after.

Mr. Nico Jungmann has been showing at the Georges Petit Galleries an interesting collection of his characteristic water-colours, one of which, by the way, has been acquired for the Musée du Luxembourg. There is no need for me to say anything here in praise of this young artist, whose work has from time to time been noticed in *THE STUDIO*. But I should like to indicate in a word the salient feature of this exhibition of his. While showing us his finished works, recalling certain pictures by the Primitifs,



SILVER CUP WITH ENAMELLING
AND CRYSTAL RELIEF

BY E. FEUILLÂTRE

he managed to stimulate our interest in his art by a number of delightful studies and other preliminary work, thus enabling us to gain a deep insight into his methods. In this way Jungmann makes a strong appeal to the French art-lover, who finds a particular relish in this intimate side of a painter's art.

H. F.

BRUSSELS.—The Société Royale des Beaux-Arts is organising a collective exhibition of the works of the late Alfred Stevens. This exhibition is to be held here in April and will form a special feature of the annual salon of the society. In the following month the works will be shown at Antwerp, and every effort is being put forth to make the exhibition as comprehensive as possible.

Studio-Talk



DRESS ORNAMENT: DRAGON-FLIES AND
UMBELS ENAMELLED ON PLATINUM

BY E. FEUILLÂTRE

Adams, Robert Schiff, Paul Joanowitch, W. V. Krauss, Edward Veith, were all well represented. Especially successful was Victor Scharf, who contributed one of those fine and delicate but yet characteristic women's portraits for which he is becoming deservedly known. Hans Larwin has attained a high place in portraiture by his portrait of Herr von Scanavi and two female heads, all of which show broad touches and yet are all free from mannerism. Leo Bernard Eichhorn's portrait sketch of *Count Colloredo-Melo* is at once striking and characteristic of a Viennese man-about-town such as may be seen any day on the Corso. It is a sketch for a larger picture, which promises to be as successful as this one, and in which all difficult points will be overcome. Of the other portraitists, Heinrich Rauchinger, Jehudo Epstein, and David Kohn must be mentioned, though here it is not possible to go into their respec-

VIENNA.—Every year sees a great change going on in art circles as in other things, and the exhibitions held at the Künstlerhaus bear signs of the great transformation which Vienna has been undergoing of late years. This is but natural, for there are very many young members in the Künstlergenossenschaft—men of different races and different ideas.

Among the portraits shown at the recent exhibition those by Professor von Angeli and the Hungarian artist Philipp A. László occupied a prominent place. Of these two there is little to say which is not already known, little to add to the fame which they have reaped and merited. Of the others, Arthur von Ferraris, who has again settled down in Vienna after a stay of three years in New York, exhibited a portrait of the well-known pianist, Alfred Grünfeld, showing the musician in profile sitting at a grand piano playing carelessly on the keyboard. The portrait itself is very good, as far as likeness is concerned, but on the whole it is too massive and muscular. John Quincy



"SERVIR LE ROI, SERVIR LES DAMES" (TEMPERA)

BY K. FISCHER-KÖYSTRAND

Studio-Talk

tive works. What is most remarkable in all these portraits is their freshness and vigour, and that each has its own peculiar quality which distinguishes it from the others.

Among the landscape painters of the Genossenschaft, Eduard Kasparides occupies a prominent place, and one room was devoted to a collective exhibition of this artist's works. Such exhibitions have their good and their bad effects, because one can at once perceive the good qualities and the bad ones. Herr Kasparides has his own peculiar ways and methods of painting; his style is his own, and, spite of adverse criticism, he has continued on his way undaunted and unhindered. Moonlight nights and sunny days, bits of forest through which the moon sends her pale rays, illuminating all in a veil of silver-blue, or the sun high up in the heavens, sending forth ruddy lights to be reflected in the green garb of nature or in the depth of waters—these are his favourite *motifs*. Professor Hugo Darnaut's oil painting, *Abend im Dorfe*, is a tender bit of life when the sun has sunk to rest and all things living turn towards their homes. Hans Ranzoni has again sought one of those out-of-the-way spots for which we have learned to look in his

works, and has added a poetic touch to all; Eduard Ameseder, Josef Jungwirth, Robert Russ, Karl Pippich, V. Schattenstein—here one can only mention names—were ably represented; Eduard Zetsche sent views of some of those delightful little places near Vienna, unknown to the many, and which he so charmingly depicts.

Othmar Ružicka's *Heimgang von der Kirche* (Returning from Church) is a characteristic scene in a Moravian town, where they still keep their old picturesque garb. The contrast between the old woman and young girl is well conceived, and the difference in dress, too, is highly characteristic, even to the important details of binding the head-shawl and the form and embroidery of the apron. Karl Fischer-Köystrand's *Servir le Roi, Servir les Dames* (tempera) is a fine example of formal painting. Among animal painters, Karl Fahringer deserves a prominent place. His *Tigers in Schönbrunn* is a fine and effective work, and Alfred Wesemann's *Schlafender Gaul* is an excellent example of this artist's composition.

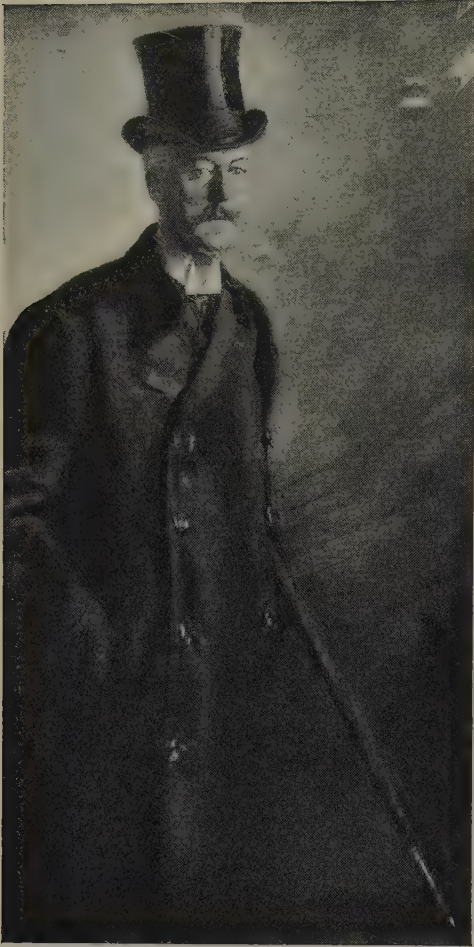
In the sculpture section there was much that was interesting. Two bronze figures by Professor Artur



"EVENING IN A VILLAGE"



"RETURNING FROM CHURCH"
BY OTHMAR RUŽIČKA



SKETCH IN OILS OF COUNT COLLOREDO-MELO
BY L. B. EICHHORN

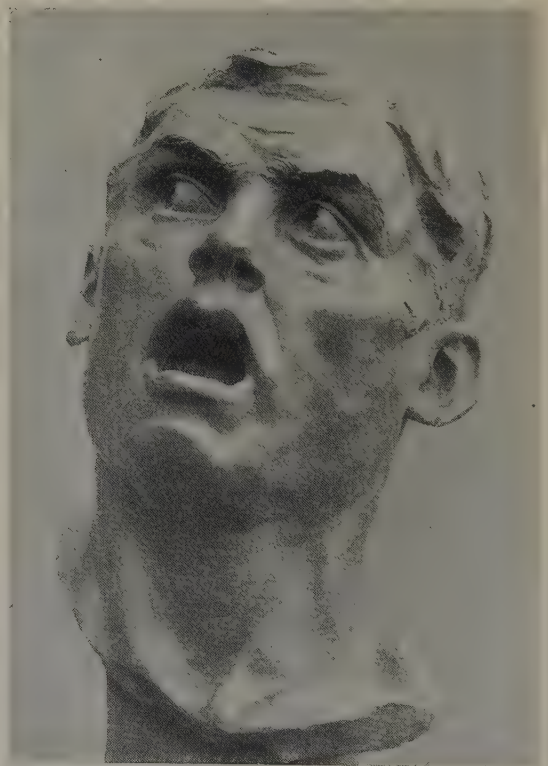
Strasser are nobly conceived and executed; Friedrich Gornik's animals (ceramic), and Franz Zelezny's figure of a beggar in wood, with face and limbs of ivory, are excellent, as also Emanuel Pendl's small figure of the late Archduke Otto on horseback. A collective exhibition of medals by the late Franz Pawlik comprised many excellent and characteristic examples which found eager purchasers.

Rosa Silberer is a young sculptress who has already earned some recognition both here and in Paris, where she has resided lately. She is a pupil of Professor Weyr and Professor Tandler, and first exhibited at the Hagenbund in 1902. On that occasion she exhibited a mighty head, entitled *Die Nacht*, a work showing great power of thought and manipulation. The work here reproduced, *Le Cri*, was executed in Vienna, and exhibited first at a Hagenbund exhibition and

afterwards in Paris, and has added to the young artist's fame in both cities. Miss Silberer's ambition, however, soars to larger works. In her *Crucifixion* the voluptuousness of suffering finds eloquent expression in the face of a young girl who, bound to a cross, is awaiting her martyrdom. Her *Lamentations*, representing five nude female figures supporting a heavy burden, is another work of great power of conception. Both these works with others were exhibited at the Société Nationale des Beaux-Arts in 1905 and were all very favourably criticised, and resulted in her receiving a commission for a life-sized statue, upon which she is at present engaged. She has also exhibited at other exhibitions in Paris, both private and public, everywhere meeting with success. We may look forward to further developments in the work of this young and talented sculptress.

A. S. L.

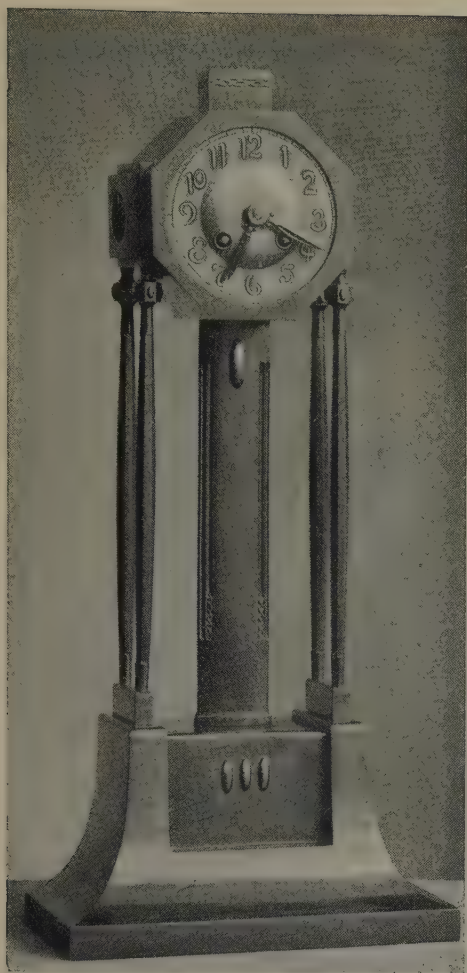
STUTTGART.—We give on page 75 illustrations of a clock and candlestick designed by Walter Ortlieb of this city and executed, in both cases in bronze, by G. Krüger of Berlin. The height of the clock is 53 cm. (about 21 inches), and that of the candlestick 39 cm. (about 15½ inches).



"LE CRI"

MODELLED BY ROSA SILBERER

Studio-Talk



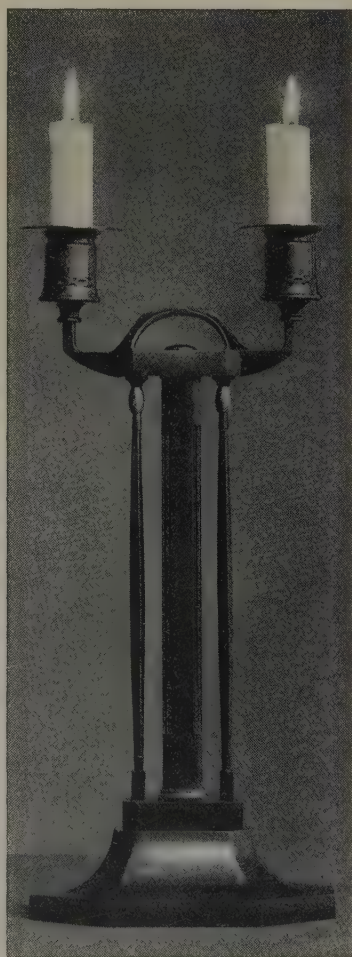
CLOCK DESIGNED BY WALTER ORTLIEB
EXECUTED IN BRONZE BY G. KRÜGER

MANNHEIM.—Three hundred years have passed since the foundation of the town of Mannheim (1607), and this event is to be celebrated this summer by a grand International Art and Horticultural Exhibition. By means of a generous legacy, the gift of an art-loving citizen, and a large contribution voted by the town, a splendid Art Gallery has been erected under the direction of Herr H. Billing, of Karlsruhe, who by his original and practical style has made a name as one of the most capable German architects. One of the many interesting features of the exhibition will be the contributions of the art workshops (Künstlerwerkstätten) of Munich and Vienna, for which, as for all such exhibits from other towns and countries, special compartments will be allotted.

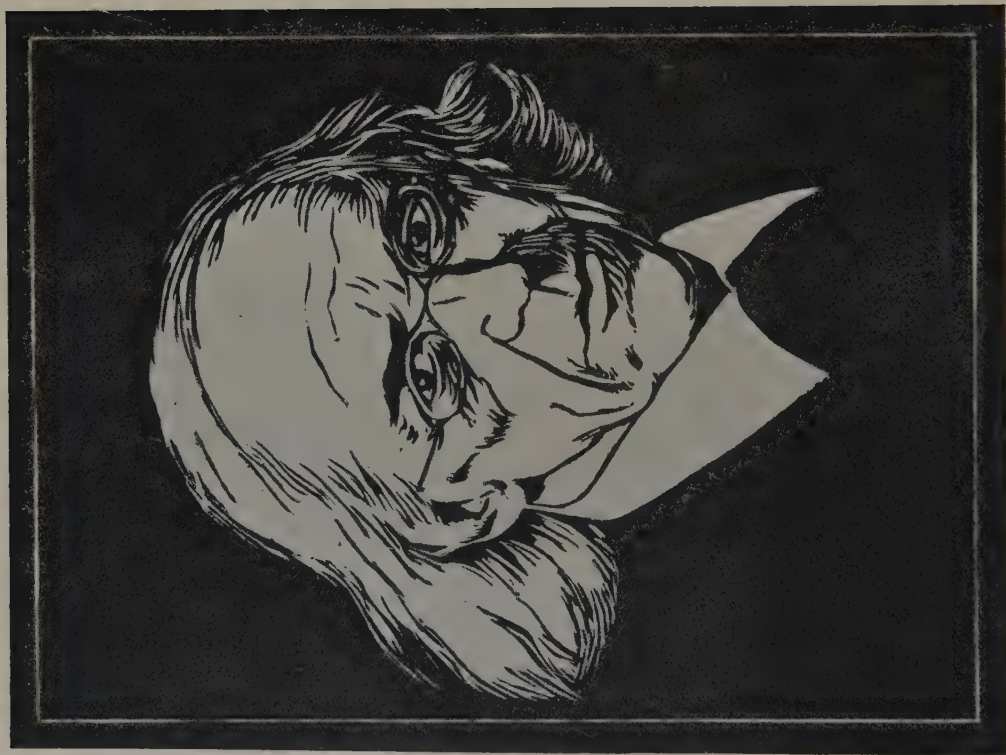
In order to encourage the recent efforts which have been made in connection with the laying-out

of gardens in the new "villa-quarter" of the town, and to come into touch with the highest horticultural art, a suitable and extensive site of land has been appointed for this department of the exhibition.

Professor M. Läger, well known by his excellent pottery work, has planned the buildings for this portion of the exhibition and superintended the arrangement of the grounds. In addition to the ornamental gardens there will be special plots laid out by Professor P. Behrens of Düsseldorf and a pupil of Professor J. Olbrich, both of whom are members of the Darmstadt colony. The former will design a garden theatre in modern style, and Professor Schultze-Naumburg will plan "colour-gardens," *i.e.*, gardens in which only one colour is introduced. However, amongst all these artistic



CANDLESTICK
DESIGNED BY WALTER ORTLIEB
EXECUTED BY G. KRÜGER



"PROFESSOR MOMMSEN"

WOOD ENGRAVING BY CARL JÓSSA



"COUNT LEO TOLSTOI"

WOOD ENGRAVING BY CARL JÓSSA

Studio-Talk

arrangements the simple cottage-gardens, still to be found in so many districts of Germany, will not be forgotten. In short, the requirements of refined artistic sense and of popular taste will be fully considered.

The entrance to the exhibition is in the "Friedrichsplatz," a public garden beautifully laid out at the instance of the town under the supervision of the skilful Berlin architect, B. Schmitz, who also designed the monumental buildings which surround it. The exhibition extends along an avenue of old and lofty trees until it reaches the Race Course on the banks of the Neckar.

J. A. B.

MUNICH.—The two portraits of *Professor Mommsen* and *Count Leo Tolstoi*, of which we give reproductions on page 76 from the original wood engravings by Carl Jósza, are interesting as examples of that art, which, in spite of the huge development of purely mechanical processes of reproduction during recent years, continues to flourish vigorously in Germany,

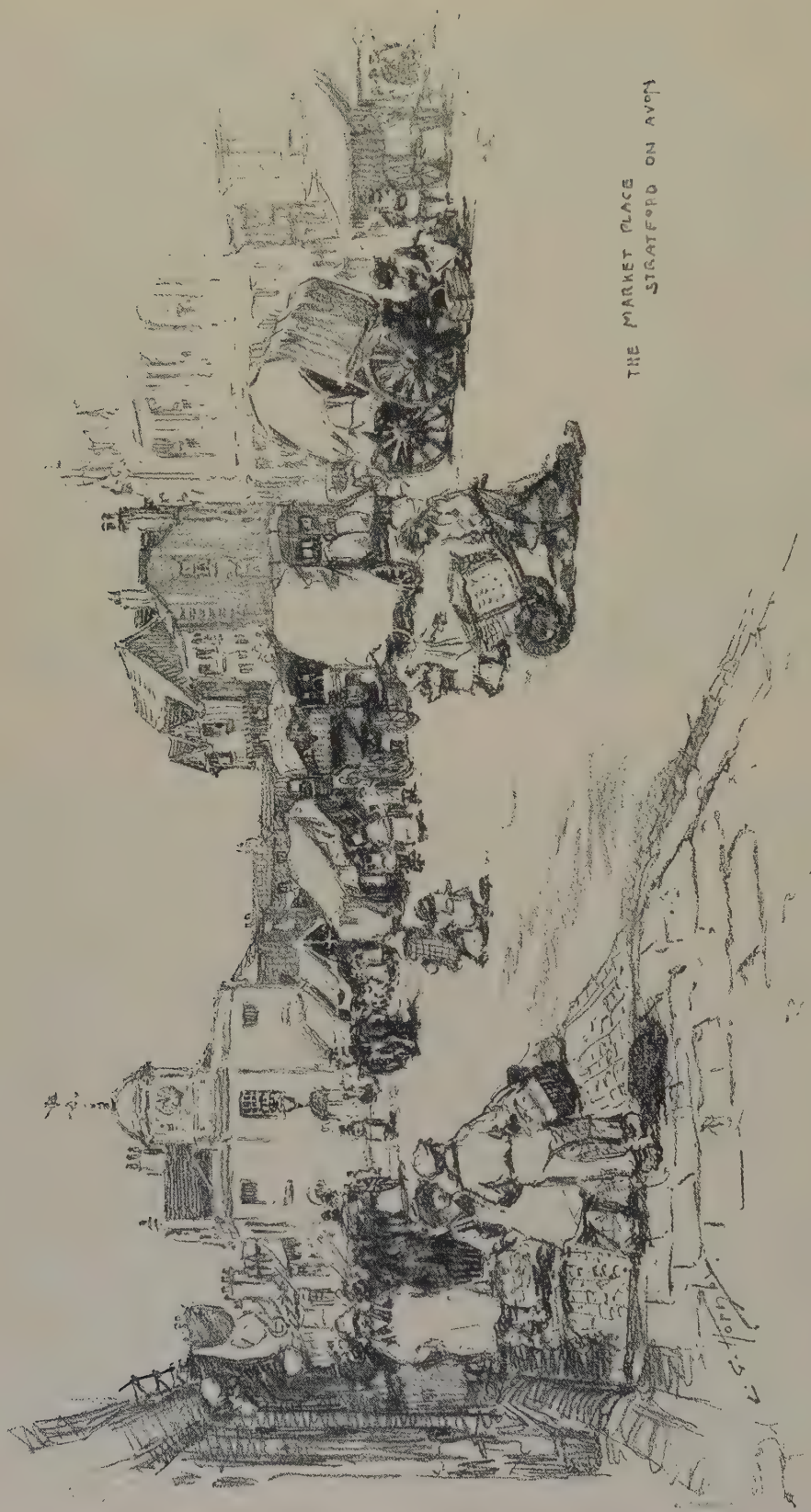
where it is practised successfully by a large number of artists. Herr Jósza's work in this medium has already been made familiar to readers of THE STUDIO by his characteristic presentment of Adolf von Menzel, which was reproduced as a supplement some two years ago.

BOSTON, MASS.—Rather more than a year ago we published in THE STUDIO some Leaves from the Sketch-Book of Mr. Lester G. Hornby, a pupil of Mr. Eric Pape, of this city. The drawings then reproduced, and especially the Marblehead sketches, revealed a degree of merit not often found in students' work, and promised well for the future career of this young American draughtsman. In the meantime Mr. Hornby has been seeking fresh scenes for the exercise of his talent, and in the course of a tour in England last summer many interesting sketches found their way to his book. Three of these we now reproduce. Mr. Hornby is at the present time in Paris, where we understand he is turning his attention to etching.



"THE LANDING STAGE, LIVERPOOL"

FROM THE PENCIL DRAWING BY LESTER G. HORNBY



THE MARKET PLACE
STRATFORD ON AVON

"THE MARKET PLACE, STRATFORD-ON-AVON"
FROM THE PENCIL DRAWING BY LESTER G. HORNBY

MELBOURNE.—The latest additions to the collection of the Felton Bequest pictures have arrived, and are now being exhibited to the public in the National Gallery. The selection last year (1906) was entrusted to Mr. Geo. Clausen, A.R.A., but, omitting the fine drawings by the late Lord Leighton, P.R.A., Professor Legros, a fine pastel sketch by J. M. Swan, A.R.A., and one still-life picture by Volton, the collection is a disappointing one. Apparently no idea is entertained by the trustees beyond that of filling up the galleries with pictures, independent of aim or relation artistically, with the result that instead of acquiring a few fine works, each thoroughly representative of various schools, or at least of acknowledged masters, we have to be content with about fifty works, many of which, despite the brilliant names attached, are of very slender artistic merit. Some of the large paintings are of the sort one expects from advanced students, and all, or nearly all, are of the stamp which should be avoided by a truly "national" gallery. On the whole, the artistic public have every right to com-

plain of the way in which the fund bequeathed by the late Alfred Felton has been administered on this occasion. On the other hand, the trustees deserve credit for the purchase of the finely painted *Portrait of the Artist*, by the late Hugh Ramsay—one of Victoria's most promising students—which has accordingly been added to the national collection. J. S.

SYDNEY.—The Royal Art Society's exhibition just concluded was the most successful held in the Commonwealth; not only was a very high standard of work shown, but nearly fifty per cent. of the exhibits were purchased by the public. This is not only encouraging from an artistic point of view, but it is the early result of the wonderful era of prosperity that Australia is now entering upon.

The President, Mr. W. Lister Lister, exhibited what the Press unanimously designated "the picture of many years," entitled *The Golden Splendour of the Bush*. It shows a clump of eucalypti nestling



"WATERGATE STREET, CHESTER"

FROM THE PENCIL DRAWING BY LESTER G. HORNBY

Studio-Talk

round the edge of a lagoon in the dying glory of a summer day, the topmost limbs crimson with the fleeting glow of the setting sun, while the sombre tones of coming night creep up the foreground and complete the harmony. Gerald Fitzgerald's best work was *Where Early Falls the Dew*; it is memorable for the clever way in which the effect of vanishing twilight is suggested by the floating haze of the evening fires. Norman Carter's *Portrait Group* won favour in the skilful balancing of the figures and the harmony of the grey and green tones. Arthur Collingridge exhibited some souvenirs of his European tour, and in *The Lake of Kandy* provided the gem of the exhibition. A romantic night effect is shown with the moonglow upon the middle distance, whilst the foreground is illuminated by the warm reflected lights upon the strolling figures. Mr. F. Leist this year again won National Gallery recognition with his pastoral, *Over the Hills and Far Away*. He also exhibited a dainty pastel, *The Toque*.

Among the water-colours Mr. B. E. Minn's sketches stood out in daintiness. His delightful method of dotting in his body colours almost haphazard made his little pictures ring like ripples of music. Mr. J. W. Tristram's intense feeling for the poetic made his work very interesting. Seldom harping upon one string, his work always bears strong originality. Mr. A. J. Burgess won much favour with his battleship studies, every exhibit of this clever artist being purchased from the exhibition. Mr. George Taylor in *The Democracy of Death* showed one of his clever ethereal studies in an original field of art, which have attracted considerable interest in America as well as here.

In this exhibition meritorious work was also exhibited by Messrs. H. Garlick, C. E. Tindall, J. M. Auld, and the dis-

tinguished exhibitors from the other states included Messrs. B. Hall, Hans Heysen, Ashton, and Miss Hambidge.

The National Gallery has made the following purchases from the British Section of Fine Arts in the New Zealand Exhibition. Oils: *Queen Victoria's Diamond Jubilee Procession*, by G. C. Haité, R.I., £850; *The Smugglers*, Napier Hemy, A.R.A., £940; *A Turkish Boat*, Terrick Williams, R.I., £100; *Gipsy Fortune-Teller*, Edgar Bundy, R.I., £105; *The King's Rival*, Seymour Lucas, R.A., £130; *Pero Bay, Corsica*, T. L. Pickering, £60. Water-colours: *Valley of the Dark*, W. Eyre Walker, R.W.S., £70; *The Quay, St. Tropez*, Terrick Williams, R.I., £40; *Venetian Fruit Stall*, George Haité, R.I., £250; *April*, G. Demain Hammond, R.I., 15 gs.; *The Castellan*, E. J. Gregory, R.A., P.R.I., 250 gs.; *The Mill Pool*, Sir E. A. Waterlow, R.A., P.R.W.S., £250. Black-and-white drawings: *Between the Races*, Henley, Frank Craig, £24; *Starting for Fishing*, Wm. Hatherell, R.I., £30; *Motherhood*, Margaret Kemp-Welch, A.R.E., 4 gs. Several etchings, pieces of sculpture, and examples of



"WHERE EARLY FALLS THE DEW"

BY GERALD FITZGERALD

Reviews and Notices



"THE GOLDEN SPLENDOR OF THE BUSH"

BY W. LISTER LISTER

applied arts have also been noted with a view to purchase. C. M.

REVIEWS AND NOTICES.

Isadora Duncan. Six movement designs by GORDON CRAIG. (Leipzig: Insel Verlag.) Mk. 60. —In these six drawings, issued in a portfolio upon which no pains have been spared, Mr. Gordon Craig hints, and his art always has this power, at something which is remote and which is beautiful. Certain movements of a dance are drawn, and the dance is reminiscent of Grecian movement as we have remembrance of it in art. The book is a dedication of one art to another—Mr. Craig's fancy to Isadora Duncan's genius. Miss Duncan's art is in intention allied not only to music, but to the plastic arts, and the only tradition for which she cares is one that has been their secret. She revives in her art much of that

serener spirit which is at present quite divorced from dancing. In the rhythm with which she interprets the music of the great composers, more than an echo answers of the joyful spirit which finds expression upon the Grecian vase. The beauty at which the dancer aims—and how strange to-day that a dancer should aim at beauty!—is fitly symbolised in the rare atmosphere which it is the province of Mr. Craig's art to suggest. Beyond, however, the imaginative sympathy with which one artist has received a *motif* from another, the book bears no direct relationship to Miss Duncan's dancing. It is not Mr. Craig's forte to present to us reality, and spontaneity is entirely absent from these drawings. The ideals which have controlled him in his application of his own art to the aims of the theatre have always been the very purest; thus he is enabled to respond, as perhaps no other artist could, to Miss

Duncan's aims, but those who study the portfolio must remember his decorative devices are his own in fancy and spirit. If he has missed that which would give greater meaning to his designs in regard to the art and the personality of the dancer, he has still served the public well in reminding them of this dancing given to the interpretation of classic themes.

Birket Foster, R.W.S. By H. M. CUNDALL, I.S.O., F.S.A. (London: A. & C. Black.) 20s. net; Edition de Luxe, £2 2s. net.—The publishers of this truly charming memoir of a man whose genial personality left a very vivid impression on all who knew him are to be congratulated on having secured the services of its author, who has had exceptional facilities for dealing successfully with his subject and has turned them to account with no little tact and skill. The son of Mr. Joseph Cundall, who was the intimate friend and for many

Reviews and Notices

years the constant employer of Birket Foster, Mr. Herbert Cundall was also personally acquainted with the latter, and it was at his suggestion that in 1880 the veteran painter made his first etching on copper, the success of which led to his devoting considerable time to similar work. In collecting the material for his book Mr. Cundall has had the assistance of the artist's eldest son, and also of his niece, Mrs. Evans, who placed at his disposal many drawings and sketches, as well as much literary matter not before published, including the journal of a fellow traveller of Birket Foster's that is full of interesting incidents. All, perhaps, will not endorse the biographer's claim that the dainty water-colour drawings, of which a very representative selection is here reproduced, "appeal to the majority of the British public more than the works of any other artist," for the style of which their author was a typical exponent is now somewhat old-fashioned; but everyone must appreciate the original technique, delicacy of execution and feeling for the poetic side of English country life many of them display. Beginning his art career as a mere boy in the humble position of apprentice to the wood-engraver, Ebenezer Landells, who was one of the originators of "Punch," Birket Foster designed, drew, and cut some of the initial letters in the earliest numbers of that popular periodical, and he also worked for some time on the "Illustrated London News" under his master. It was not, indeed, until he was thirty-three years old that he gave up working for the wood-engravers to devote himself almost entirely to painting in water-colour, and to the last the influence of his early training was very distinctly noticeable in everything from his hand.

Five Italian Shrines. By W. G. WATERS. (London: John Murray.) 12s. net.—It would be difficult to over-estimate the significance of the fact that in the great revival of sculpture that took place in Italy in the thirteenth century, its exponents should in so many cases have found their noblest expression in monuments to the dead, some of which still remain uninjured to bear witness not only to the remarkable technical skill and wealth of imagination of their authors, but also to their deep religious feeling and belief in the immortality of the soul. Of these, four—the tombs of St. Augustine at Pavia, St. Dominic at Bologna, St. Peter Martyr at Milan, and St. Donato at Arezzo—have been selected by Mr. Waters as specially typical of the great Pisan school, which led the way in the new movement, and he has strained a point

to class with them a work of a very different kind—the Tabernacolo of Orcagna in Or S. Michele at Florence—justifying its inclusion, though it is not a personal memorial, by pleading its extraordinary beauty and the romantic interest of its creation, an argument that would apply with equal force in several other cases. Imbued with an enthusiasm akin to that which rendered possible the evolution of the masterpieces he describes, the author of a book that will delight all lovers of Italian plastic art at its best, paves the way for its true appreciation by an able essay on Tuscan sculpture, in which he defines the peculiarities that differentiate it from that of any other country, and dwells on the fact that classic influence had much to do with its early emergence from the hampering trammels of tradition. In dealing with the four shrines he tells the life-story of the man commemorated, describes their gradual growth, and gives numerous excellent illustrations, some of them in photogravure, of each work as a whole and of its finest details.

Staffordshire Pots and Potters. By G. WOOLLISCROFT RHEAD, R.E., and FREDERICK ALFRED RHEAD. (London: Hutchinson.) 21s. net.—The joint work of two practical potters who have achieved high distinction in their profession, and are, moreover, men of wide culture, this volume on the Staffordshire workers in clay might well be called the romance of English ceramic art, so forcibly realised are the personalities of the craftsmen presented to the reader, so skilfully are the accounts of their technical triumphs interwoven with their life stories, and so vividly is the local colouring of their environment reproduced. To the amateur as well as to the expert collector, the book, with its clear definitions of the peculiarities differentiating the work of one potter from another, and its wealth of illustrations, some of them in colour, of the treasures in museums and private collections, will be a mine of wealth; but it will also appeal forcibly to the antiquarian and historian, for the authors have made a point of tracing the connection between the progress of their art and the advance of civilisation, dwelling on the relics left behind them by pre-Roman, Roman, and Anglo-Saxon potters, as well as the triumphs of the Tofts, the Elseses, Whieldon, Wedgwood, Minton, and their contemporaries and successors. Moreover, they have supplemented the photographic reproductions of typical examples of ceramic ware with a number of clever pen-and-ink drawings, some of them, such as the *Roman Potter in Britain* and the *Mediæval Encaustic Tile-maker*,

Reviews and Notices

displaying no little imagination ; others, such as the two views of Dimsdale Hall, long the home of the Elseses ; *Caverswall Castle*, the residence of the late Godfrey Wedgwood, and the *Old Flint Mill, Bottleslow*, being excellent renderings of interesting survivals of days gone by. Especially fascinating is the chapter on the passing of the Elseses—the predecessors of Wedgwood—whose memory was held in high honour by that prince amongst potters ; and even in relating once more the oft-told story of Wedgwood himself, the able collaborators have managed to write with freshness and to throw some little new light on certain disputed points.

Houses and Gardens. By M. H. BAILLIE SCOTT. (London : George Newnes, Ltd) 31s. 6d. net.—Mr. Baillie Scott's achievements in the sphere of domestic architecture are so well known to readers of *THE STUDIO* from his numerous contributions to its pages during the past ten years that it is unnecessary for us to deal at length with the principles and ideas set forth and copiously illustrated in this handsome quarto volume. We have here the fruits of an exceptionally wide and varied experience in the planning, decoration and equipment of houses of all dimensions, from small week-end cottages to large country houses both in England and abroad. This volume testifies eloquently to the fact that, besides being an architect equipped with an ample fund of scientific knowledge, Mr. Scott is also an artist possessing a mature understanding of the proper relations of use and beauty ; and the aim of this work is to show what possibilities of beauty are present in the construction of a house. There is urgent need of architects with a perception of these possibilities, if domestic architecture is to be raised to a higher plane than that which the rampant commercialism of the age assigns to it, and it is to be hoped that a valuable treatise such as this will meet with that wide recognition which it deserves.

Crome's Etchings. By HENRY S. THEOBALD. (London and New York : Macmillan.) 10s. 6d. net.—In the title of this attractive little volume the author has done it less than justice, for it contains not only a scholarly essay on Crome's etchings, and an exhaustive *catalogue raisonné* of the various states of a considerable number of examples of his work in that medium, but also an account of his life and a criticism of his paintings. It will appeal therefore to all who are interested in the career of the famous founder of the Norwich School, as well as to collectors of his etchings.

Olives : The Reminiscences of a President. By Sir WYKE BAYLISS, P.R.B.A. (London : George

Allen.) 15s. net.—Revealing as it does the deep religious feeling and warm sympathy with the aims of others that were amongst the most marked characteristics of the late President of the Royal Society of British Artists, this volume of memories will receive a very cordial welcome from his many friends, and will also appeal forcibly to the wider circle who knew him only as a public man. It was not his talent as a painter, not his skill as a writer, though both were considerable, that won for him his high position amongst his contemporaries, but his remarkable adaptability, his power of saying the right thing at the right moment. Even his lightest and most impromptu utterances were marked by an undercurrent of earnestness, and throughout a long career of varied activity he consistently carried out the principles he was so eager to enforce. As President of the R.B.A., his tact and determination to avoid unseemly quarrels saved the situation again and again, and in his accounts of the difficulties with which he had to contend there is not a word that could wound the most sensitive. His memory will long be cherished not only by his friends, but many who were personally unknown to him to whom he held out a helping hand.

The aim of the Arundel Club is to place in the hands of art students and others good permanent reproductions of pictures by old masters in private collections inaccessible to the general public. Thus the third portfolio they are issuing to their subscribers contains reproductions of interesting works by celebrated masters in the private collections of King Edward, the King of Portugal, and others. The annual subscription to the club is one guinea, but members must join for at least two years.

We have received from Messrs. Frost & Reed of Bristol an impression of a mezzotint engraving by Stanley C. Pratt after the picture by Miss E. Collyer, entitled *Scotty and Khaki*, which was exhibited at the Royal Academy the year before last. Lovers of art who are at the same time lovers of dogs will find a double source of interest in this admirable engraving.

The plate which the Art Union of London are distributing to members for the current year has been engraved in pure mezzotint by E. M. Hester, after Mr. W. R. Symonds' painting *Day Dreams*, exhibited at the Royal Academy in 1904. It is an attractive picture representing a little girl fondling a pet terrier, and the size of the engraved part is $21\frac{1}{4}$ inches by 18 inches.

The Lay Figure

THE LAY FIGURE: ON THE RULES AND CANONS OF ART.

"I AM often inclined to wonder," began the Art Critic, "whether there are really any of the fundamental rules of art which are left unbroken by one or other of our modern schools. There is, at the moment, a curious unrest in the art world; a strange kind of rebellion against even sane tradition which seems to me to be leading a very large number of artists into courses that are often more than questionable."

"Are there any fundamental rules of art?" enquired the Man with the Red Tie. "Is there such a thing as sane tradition? To me it seems that this unrest of which you complain is distinctly a healthy sign; it implies that the men of to-day are not content to follow in the footsteps of their predecessors, but are anxious—and rightly anxious, mind you—to choose their own modes of expression. Unrest, I am inclined to think, means progress and new developments."

"Not necessarily," returned the Critic; "it means very often an impatience of discipline and a lazy unwillingness to learn the very things upon the knowledge of which all real progress and all true development must be based. I hold that there are essential rules and traditions of art which you must observe if you wish to make progress. If you disregard them you merely drift aimlessly, and you are more likely to end in shipwreck than to come safely into harbour."

"How sinfully old-fashioned you are!" cried the Youth from the Art School. "You must have been listening to the Professor of Painting at the Royal Academy. Is there never to be anything new in art? We are going to wake you up once and for all, and to teach you something you never knew before."

"Out of the mouths of babes and sucklings—you know the rest of the quotation," laughed the Man with the Red Tie. "You hear the younger generation. We are old fogies, you see, and we must bow to the superior knowledge of the newcomers. They have been at school more recently than you or I, my friend."

"The omniscience of youth is, of course, proverbial," replied the Critic, "but though I have acquired ignorance with lapse of years, I am still young enough to have retained some convictions; and among these is a belief in the value of the great principles which always underlie all high achievement in art."

"But we are going to make new rules," inter-

rupted the Youth from the Art School; "we are going to destroy all the fossilised traditions and to put in their place something much more intelligent and up to date. We are modern men, and our art must be modern too."

"Oh! you cannot get along then without rules," said the Man with the Red Tie. "Why, you are as bad as all the rest! I thought you were going to claim the right to be independent and to do your own work in your own way. But you only propose to substitute one cut-and-dried set of rules for another. Shame upon you! Do you call that progress?"

"Of course it is progress," returned the Youth from the Art School, "because we shall substitute rules which give us liberty for those which bind us down to do simply what others have done already. Our greatest rule of all is that we shall study Nature as we find her, and represent her just as she is, without showing fear of critics or favour to professors. We are going to make the traditions for the future."

"Heaven help the future!" sighed the Man with the Red Tie. "If we must have rules we had better stick to those which have stood the test of centuries; at any rate, we know where we are with them. I doubt whether the new batch will be any better than the old."

"I have no doubt at all in the matter," said the Critic; "I am no upholder of obsolete conventions, but I do say that there are many of the ancient canons which cannot be departed from without bringing disaster upon art. The parrot-cry of the younger school to-day is that you must study Nature and represent her faithfully; and the men who shout loudest prove their sincerity by choosing as their subject for study everything that is vilest, ugliest, most debased, and most unnatural. If they chance upon something that is beautiful in nature they torture it into hideousness by their manner of treating it. They outrage every law of taste, every rule of art, and they set up a convention of gross and indecent ugliness merely for the sake of avoiding what they regard as the convention of beauty. They refuse, indeed, to enquire what beauty means; to escape the labour of training themselves to select the best that Nature offers them, they shelter behind an utterly unintelligent formula. In truth, the new rules are infinitely worse than the old; but unfortunately they are adopted by the younger generation because by their assistance a cheap sensationalism is attainable. But where is it all going to end?"

THE LAY FIGURE.

The Corcoran Exhibition

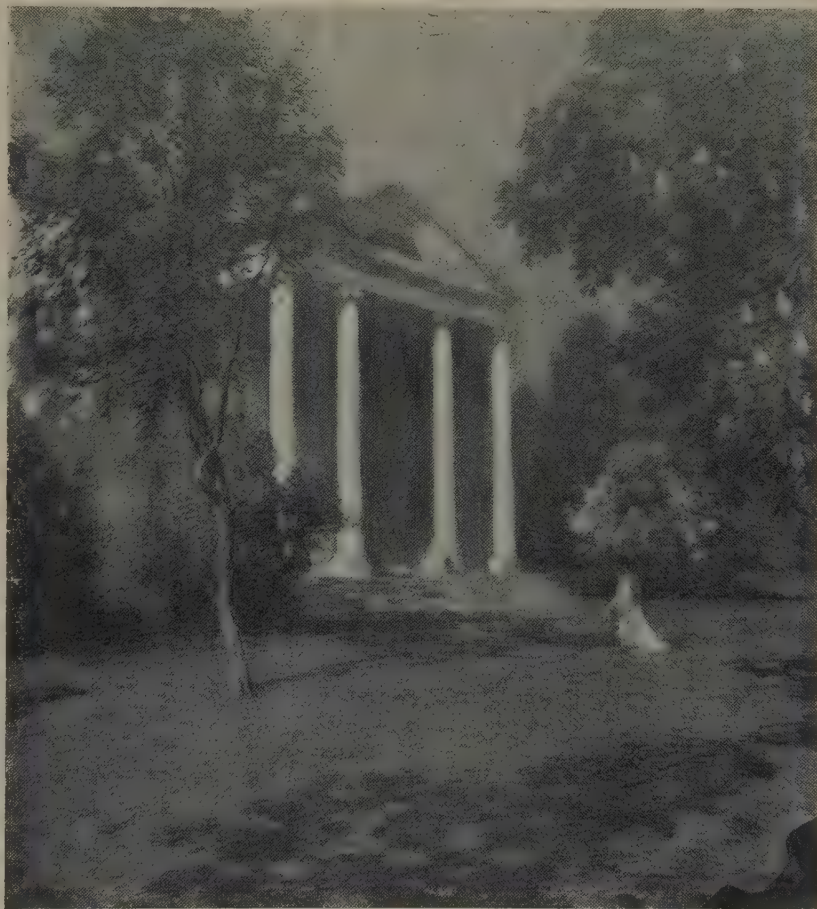
AMERICAN SECTION

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THE FIRST ANNUAL EXHIBITION
OF THE CORCORAN GALLERY
OF ART, WASHINGTON, D. C.
BY DAVID LLOYD

THE EXHIBITION of contemporary American paintings held by the Corcoran Gallery of Art in Washington, D. C., which remains on view to March 9, is the first of the kind at the capital. The project was intended to open the way to a recognition of Washington as a national art centre. Besides the attention which has been enlisted of late years in the possibilities of the city as a national work of art in itself, several notable gifts and bequests have, with other causes, recently contributed to a coming importance of Washington in art affairs. The opportunities for an annual exhibition are obvious. The centre line for these exhibitions still remains near the Atlantic seaboard. Philadelphia, Pittsburgh, New York and, more especially, perhaps, in retrospective undertakings, Boston have afforded the first views of important work in collections of general scope. Art museums throughout the country have been enterprising and abreast of the moment, as, for instance, the enthusiastic Art Institute of Chicago, but the prestige still bulks behind 80 degrees longitude. In this respect the emergence of the capital does not break new ground; and taking one consideration with another, as the song goes, it would be difficult to read Washington out of court, did any one wish to. Its public is worth reaching, its situation con-

spicuous and the gallery space at the Corcoran—1,300 feet of line were cleared for this exhibition—is unusual. And space is a most important factor. The management of the Pennsylvania Academy has cut down the range of its exhibition somewhat this year with the avowed purpose of an improvement in the general effect of the hanging. New York, whose strength is in its one-man shows, is notoriously handicapped for general exhibitions. The Fifty-seventh Street galleries, excellent for some purposes, would be a satisfactorily complete equipment only for a much smaller centre. Until a special building is put up, or the Metropolitan Museum finds itself able to undertake the heroic task of clearing its galleries occasionally and withdrawing into the cellars, New York will content itself with the shows of individuals and societies and will not compete seriously for the general exhibition. Pittsburgh, with its many beautiful by-products of steel, has in art preferred to take the



Clark Prize, Corcoran, 1907

MAY NIGHT

BY WILLARD L. METCALF

The Corcoran Exhibition



PORTRAIT

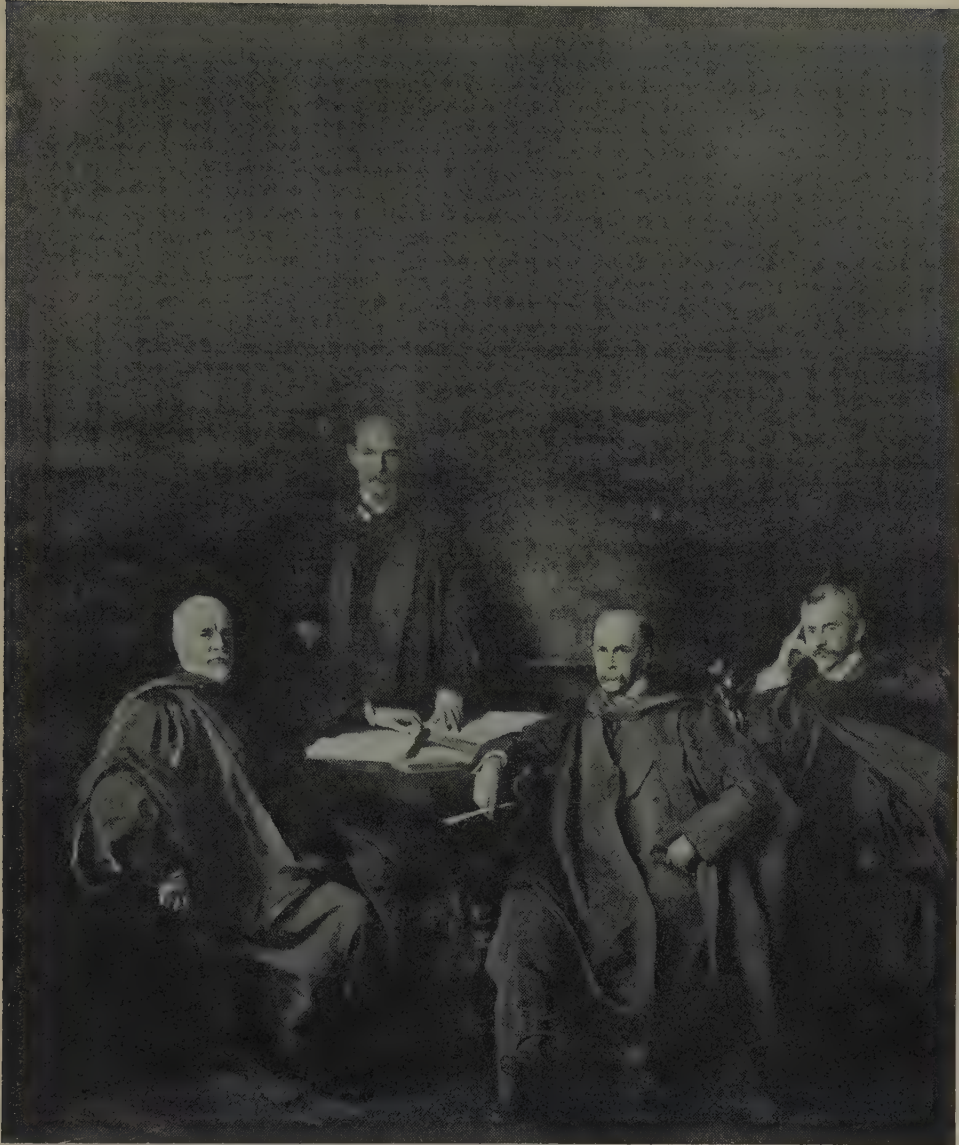
BY CECILIA BEAUX

playing surveys of the whole of current American endeavour.

There is little reason apparent why the Washington exhibition should not remain permanently on the calendar and increase in importance. Its appearance, which has chanced to fall in this year, was in any case inevitable. Yet the traditions of the Pennsylvania Academy are not to be snuffed out; and if they were, the attempt would profit nothing beyond local pride and the natural ambitions of rival directors. If these two opportunities for a national service to our art are allowed to fall into mere competition, we may find that, as in the old-fashioned Mississippi steamboat race, the rivals will presently have used up their fuel, if they have not also burst their boilers. And in this case the centre line for the general exhibition will be found to have proceeded further toward the Mississippi, not in itself an evil, but certainly a reproach if brought about by two great cities throwing away their artistic birthright. The question of just what may be the wisest adjustment need not be rushed into until the angels have trodden down at least a provisional path. This year, it may be noted, both the institutions concerned have moved in different degrees along rather similar lines. While the Pennsylvania Academy has run the representative character of its exhibitions into a sharper mould than usual, proffering a selection of several important tendencies of the day, the Corcoran exhibition is coloured more by the characteristics of a splendid temporary museum collection of the work of living painters than by the earmarks of a decidedly competitive output. Out of a total of 399 exhibits,

whole world for its province and appropriates the international show. If Washington has entered any preempted field it is that of Philadelphia, which by sheer devotion and interest, and guided by broad-minded, catholic taste, has for years given the most important annual exhibitions, dis-

83, or 21 per cent., were credited in the catalogue as loaned by their various owners. Among the individual collections contributing on such invitation were those of Senator Clark, William T. Evans, George A. Hearn, John Harsen Rhoades and others. The Corcoran, it may also be noted, has



By Courtesy Johns Hopkins University

PORTRAIT GROUP
BY JOHN S. SARGENT
DR. WILLIAM H. WELCH
DR. WILLIAM OSLER
DR. WILLIAM S. HALSTED
DR. HOWARD A. KELLY
OF THE JOHNS HOPKINS UNIVERSITY
BALTIMORE

The Corcoran Exhibition



THE BUTTERFLY

BY JOHN W. ALEXANDER

omitted sculpture entirely and confined itself to paintings in oil.

One of the feathers in the management's cap was the procuring of the coveted new Sargent portrait of the four Johns Hopkins doctors, which was well hung on the far wall, facing the approach from the staircase. The galleries of the Corcoran are disposed about three sides of the atrium on the upper floor; three galleries on the east, one at either hand of the divided stairs on the west, and on the south a long gallery communicating east and west through square corner rooms. All the galleries were cleared for this exhibition, except that to the north of the stairs, wherein Senator Clark's loan collection of English, Dutch and French paintings remained on view. The walls of the atrium were also hung, in itself a difficult matter. If such a space is used at all it must not contain material that, so placed, the visitor will in the nature of things feel ready to

slight; and the surrounding passageway is necessarily narrow, keeping the spectator close to the canvas, while the transverse view to the opposite side is obstructed by the far row of columns. Of the several instances of good hanging and of due use of the advantage of an amount of line space above the average for American exhibitions, the placing of the Sargents was notable. The large painting of the four doctors was flanked pyramidally by four other Sargent portraits, on one side those of William Thorne, the New York painter, and Miss Elizabeth Garrett, to whom the Johns Hopkins University is indebted for many benefactions, including the large group in question; on the other side, those of the late John Hay and Miss Thomas, president of Bryn Mawr. Of the four, this latter portrait would have, perhaps, most interest for painters. The new group shows again the vigorous dexterity, the commanding authority of Sar-

gent. In the low placing of the figures he has made use of a skilful arrangement familiar in some of his earlier groups of women. In the lighting he has carried the eye at once to a centre where there is provided an index, as it were, to the characters displayed, in three interesting hands. The personal definition throughout is vital in a way that induces attention without tiring it. Yet there is a suspicion of something theatrical about the group. These four men of science, quiet men, if we except in the case of one the alert enterprise of the Associated Press, all modest men doubtless, and some of them at least not above a sense of humour, engage the eyes of the world almost defiantly. They might be some Hague tribunal listening in conference to minority objections before drawing up a decision disappointing to the armies and navies of Christendom. Probably the formality and stiffness of the subject are sufficient to

The Corcoran Exhibition

require such an intensification in manner to win the casual beholder, when his interest, as here, will lean so largely on characteristic delineation.

Though the five Sargent paintings, of course, take admitted precedence, the exhibition includes a number of other interesting works in portraiture. In the same gallery is a full-length portrait by Wilhelm Funk, a keen and virile canvas and as frank as, according to Brutus, the character of Cæsar "enrolled in the Capitol." Here also two small heads of children by George De Forest Brush will detain the visitor in their corner. The presentation by Irving Wiles of the keen-eyed, sharp-browed young woman with the intent look and the listless fan was hung near William M. Chase's *The Sisters*. Mr. Wiles's manner contrasts in this proximity as displaying a positive relish for the surface expression, the face at the moment rather than the habitual mood of the mind behind. Mr. Chase, for his part, sets down the gracious touch of well-bred frivolity, the conventional rather than the intimately personal habit of mind of his subject. Mr. Wiles showed also a forcefully direct portrait of another exhibitor, Paul Cornoyer. J. J. Shannon was represented by a winsome *Girl in Brown*, which was purchased for the Corcoran's permanent collection. It is not the girl only that is in brown. The mellow tones of the whole convey the seductively comfortable air of the world of this type, in the delineation of which Mr. Shannon knows so well how to please at once both his sitter and his public. Albert Sterner's *Portrait of My Son*, reproduced in these columns last month, shows the more vivacious, less solemn contagion of Continental sympathies. Gari Melchers was to be seen in an old tradition in his portrait of E. Chandler Walker. The magisterial pose, the

looped curtain and the countryside in the distance have been sadly neglected in our day, but are not likely to return for some time, nor is Mr. Melchers familiar as their champion. His *Brabanconne*, the delightfully painted stiff young Dutchwoman with the necessary international household cat at her skirt-hem, was lent by General Hawkins. Edmund C. Tarbell's *Girl and Dog*, a three-quarters length exhibited some years ago, is perhaps hardly a portrait. But the artist has endeavoured to retain an interest in the face. The figure, with a corresponding posture of the bared shoulders, leans a trifle to the lower left, gently snapping her extended fingers at the dog, whose head thrusts up in that corner. Why this action, with the arm hanging, should denote invitation to animals, and, with the arm raised, scorn to men, is something of a conundrum. But this fair lady's servant, being a dog, understands and responds with uplifted nose. Here, however, the beholder's vision would find its centre; so that the dog has been reduced in insistence until, despite the fact that his position is in the foremost plane of all, he merges submissively into the tapestry background, and the eye, a trifle



AUTUMN STILL LIFE

BY WILLIAM M. CHASE

The Corcoran Exhibition

bewildered, returns to the mistress's face. Mr. Tarbell, for all the charm of this composition, was more safely represented by the portrait of the late General Loring, lent by the Boston Museum of Fine Arts and hung in the same gallery.

Four portraits by Cecilia Beaux make an unusually generous allowance and formed naturally a notable group. The large portrait of *Mother and Child* shows them both standing, in itself an arrangement of some originality for this sort of subject, and one which the painter has profited by, for depicting in pose restrained but natural intimations of the motherly and childish interrelation. In the portrait of the girl in her teens, resting her arm somewhat consciously on the arm of the chair, yet taking things in with the quiet, searching self-possession of childhood, there is a shade less of the painter's gentle interest in the subject, though the reading of character is full of understanding. The other two portraits, that of Miss Nutting in the professional costume of the trained nurse, done in severe blacks, and that of Mrs. Charles A. Morss, a character study of a society matron, done with no

little interest in colour, show a growing preoccupation with salient fact and facility in technical uses.

While this list could be readily extended, and the showing as a whole, with special features in the Sargent and Beaux groups, was above the average, the Corcoran exhibition was, of course, by no means a collection of portraits. The element of life that comes nearest home to us is not our fellow man, but the weather, as any conversation before the days of the bromide theory of "Bromides" would have shown. And the management here, though unusually fortunate in the portraits they were able to display, took care that the sort of work which is more generally interesting should predominate.

There were several essays in the little invaded field of purely imaginative work, of which the most striking was a large, spirited painting by Henry B. Fuller, planned on the lines of a high mural panel, called *Life Disarming Death*. The motion of the group was ambitiously conceived, and in colour the red in the robes of the one figure clashed with the cold black of those of the other in a way that em-



RAINY DAY—MADISON SQUARE, NEW YORK

BY PAUL CORNOYER

The Corcoran Exhibition



NORTHEAST HEADLANDS, COAST OF MAINE

BY CHILDE HASSAM

phasised the impact of the moment portrayed. Abbott H. Thayer's beautiful *Caritas* was lent by the Boston Museum. Edwin C. Taylor's *The Red Book*, a circular composition showing a female figure in a red robe, was done in the spirit of mural decoration. *The Northwest*, by Howard Giles, in which a bareheaded lumberman is seen resting, axe in hand, on the crest of a wooded mountain, and cogitating, perhaps, the coming destiny of his wilderness, suggested a hand and taste that might do good work in some of our new Western State capitols. Elliot Daingerfield is to be commended for his assurance in trying to convey a mood in his futile attempt at *The Deluge*. Part and parcel of the thought of most peoples, it has been done as a cataclysm, but the awe of the conception has yet to be expressed in paint and deserves to be kept in mind. Louis Loeb's *The Summit* represented a man just breasting a jutting top of rock and clutching after an elusive though substantial female figure, who is about to escape pursuit apparently

by rising into the air. The work was done with spirit and a welcome appearance of enjoyment; but it is only for the few. By virtue, then, of not pretending to the privileges due to a proper sympathy with this sort of subject, it may not be altogether ill-natured or flippant to say that, when regarded in the light of an allegory on the limitations of allegory, the feeling of the canvas struck home.

The Butterfly, reproduced herewith, was on hand to testify to John W. Alexander's later delight in vivid colour. Other men have retired into the harmonies of dulcet greys which were once a badge of his work and stayed there; but he appears to care too much for colour to be permanently enamoured of a neutral palette. The *Sylvia* of Edwin A. Abbey was lent by Senator Clark.

But to return to the weather, to the more humanly interesting unhuman matters, the wind and the rain and the stretches over which they sweep and drift, it should be said that the exhibition is remarkably attractive for the variety of the modes

The Corcoran Exhibition

shown. Though all the work, of course, is from living hands, the fashions illustrate a wide range, extending a goodly way behind the present hour and, with the exception of some of the latest manners, coming well down to it. In the first gallery, for example, there is a charming, modest little glimpse of a Sakonnet orchard in quiet Düsseldorf colour by Worthington Whittredge. An older tradition is maintained by a younger painter, Edward Lamson Henry, in a small canvas entitled *Waiting for the Ferryman*. It carries a date to make you rub your eyes, 1906. It is really a delightful bit of anecdote work, the trim, old-fashioned road wagon with its primly harnessed team at the low wooded shore, the passengers variously disposed, one provident gentleman in strap pantaloons improving the interval to sit by the roadside under the leaf-bearing trees and regale himself with a sandwich, and all, men and beasts, more or less impatiently waiting while the flat-bottom ferry makes its deliberate approach by the rope stretched across the broad waterway. It is painted with the fine point of the brush, the modelling by line, the sort of work that not one man in fifty could do to-day, if, indeed, such is the scorn to which all passing manners must consign, he would condescend to try.

We talk of the men who have "arrived." But among the Athenians, constantly in search of some new thing, the men who arrive are presently behind the times, though not by this inference beyond our love and care. And this curious quality of achievement is a puzzle, except, perhaps, to some wise souls who know it all, and to whom the explanation is so obvious that they never think to take the time to divulge it. Henry Harland offered the ingenious suggestion that the Castle of Enchantment in which we never seem to find ourselves, but to which we are always either looking forward or looking back, must be at some point passed by in our sleep. If so, there are no traces of it to be found on the walls of this exhibition, for none of the painters certainly have gone to sleep over their work. And if there appear to be few here who are still looking forward in uncertainty, there is, at any rate, a rich harvest from those who are deservedly enjoying a well-won applause.

Take for example the prize pictures. Here are honours properly bestowed upon Willard L. Metcalf, Frank W. Benson and Edward W. Redfield. The prizes have the added interest of a first award. They were offered by Senator Clark, Charles C. Glover, president of the Corcoran, and V. G. Fischer, of Washington. The first, of \$1,000,

carries the Corcoran gold medal; the second, of \$500, the silver medal; the third, of \$250, the bronze. In awarding the Clark prize to Mr. Metcalf's *May Night*, the jury drew the general attention of visitors to a beautiful representation of the effect of pale, diffused moonlight. Colours by night illumination make a fascinating problem. In this canvas they are given the reasonable key of day subdued. The difficulties are enhanced and their solution made the more interesting by artificial cross light rendered as falling from within the house upon the steps of the portico and the bases of the columns and the figure seated there. The spot gives a quiet warmth to the mood of the picture, as do also, at the right, the horse-chestnuts in bloom. This is not the uncanny light of the moon, nor the cold, unremitting pallor, nor the stilled mock routine with sorrow laden. It is distinctly a quietly romantic light. On the other hand, even though the thought be quite irrelevant and thoroughly layman, there is something appropriate in the first award chancing to fall upon such a subject at the first appearance of the general exhibition further down the coast. Wherever the scene or whence the suggestion, the painting certainly carries a hint of the high-erected grace of the old order of the South.

If one wished to put to test the notion of the variety of personal methods represented in this exhibition, the treatment of this very problem of outdoor partial illumination, effects, for instance, of moonlight, night, dawn, sunrise, evening, would give him a convenient handle. In the same gallery with this painting he would find at one corner a simple, quiet canvas by Bruce Crane, *Sunrise*. Here are the cool grey tones of a hilltop, empty and a bit moist still, against the silvering sky, a painting that gets in much of the hour by leaving out many of the things, the work of a pupil of Wyant come into his own. Near by hangs a small painting by William Gedney Bunce, who has always delighted in vigorous, somewhat excited colour. Here he has painted darkly a Venice lagoon with the moon hanging low, working less with his thoughts on himself and more on the scene thrown on his retina. Leonard Ochtman has a *Dawn* here. It is done in his familiar short multiple stroke. The ground rises back to an edge of woods with a dim crescent above in the sky. On another wall is hung his *Sunrise at Byrdcliffe*. Two most dissimilar neighbours would be found in Charles Warren Eaton's poetic nocturne, *Gathering Mists*, and Horatio Walker's *Sheepyard, Moonlight*, in which a cold green light cuts out of the gloom the angular forms of the reclining herd. The drily, thickly

The Corcoran Exhibition



THE DEEP SEA

BY WALTER L. DEAN

painted *Sunset* and *Moonlight* of Ralph Albert Blakelock display another manner. In the atrium would be found the harbour scene by William E. Norton called *Tranquillity*, which was reproduced in colours in these pages some months ago. Near another Blakelock is a painting called *Evening*, showing a stretch of heath under a sky nearly salmon in hue. This is an interesting painting to examine closely; but back away from it and, the colours taking their intended place, the ground is plunged into a finely suggested mist. The canvas is by E. C. Messer, a Washington artist. There are fifteen local artists represented in all. To the exhibitions of the Washington Society of Artists, which used to be held in the hemicycle of the Corcoran and which embraced work from other quarters as well, no little of the credit is due in breaking the ground for this larger show. Another Washington artist, James Henry Moser, has studied the colours and tones of a mountainside by night in his *Mt. McIntyre*. It is an inviting canvas. The eye looks into it as well as at it. A like simplification is in Ben. Foster's two exhibits, *Misty Night* and *Fireflies and Moonlight*. In the first he has risen to

an unusual effect in the prismatic ring round the moon. In the other he has chosen a subject of no little charm, but great difficulty. Though it seem strange, it is probably true, that it is easier to manage the moon than a firefly. Robert Reid in *Evening* has rendered with fine skill and his keen sense of colour the clearness of early twilight in the heights, a view from some little distance of a rising cleft in the hills that retains a sense of expanse, the pale yellow disk of the moon rising just effulgent enough to strip off remoteness from the scene. All such problems of limited illumination involve the obstacle of a brief time for observation, though in this respect they merely typify by their obvious character the conditions of landscape work generally. At any period of the day, nature is rarely of the same appearance five minutes at a time. Though the thing is done on the spot it is largely done from memory; and a painter at the mercy of the weather and the process of the suns is not altogether unlike a man trying to catch his hat in the wind.

If our supposed visitor had reached this point in making his vicarious observations of sunrises, and

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WOMAN AND CHILD

BY MARY CASSATT

his examination of the various methods of meeting the problems of partial outdoor illumination had carried him into the room where hangs Robert Reid's *Evening*, he would continue them no further, for the very good reason that he would forget all about them. This is the room of Phœbus Apollo, the headquarters for the full flash of the sun. Timid visitors peep into it and an echo murmurs back the name, "Impressionist!" Here are gathered the four exhibits of Childe Hassam, including the large canvas called *June*, which has already been reproduced and noted in these columns; a fine rendering of a bit of the North Shore, reproduced herewith and purchased for the Corcoran, and another delightful canvas called *The Blue Kimono*. Carl Newman has here one of his

high-keyed paintings in brilliant colour, called *Woman in Green*; there is a *Woman and Child*, by Miss Cassatt, bought by the Corcoran; *The Canna*, by Robert Reid, a characteristic arrangement in figure painting robust in colour; a landscape and a woodland scene by Willard Metcalf, and, finally, the Glover prize canvas, *Against the Sky*, by Frank W. Benson. This shows a girl in light summer costume and parasol, her white veil tossing in the wind, seen against a brilliant sky in the high light of the summer sun. It is fresh and airy in colour and the painting well in hand throughout.

The Lowlands of the Delaware, by Edward W. Redfield, to which the Fischer prize was

awarded, was reproduced in these pages last month in the article on the exhibition of the National Academy of Design. The artist showed also his earlier painting, *The River Delaware*. Albert L. Groll's *Land of the Hopi Indian*, also reproduced in the February issue, was on view with his *Arizona Clouds*. The former was purchased for the Corcoran's permanent collection, as was the latter of the Redfield paintings. Other purchases included Horatio Walker's *Ave Maria*, Wilton Lockwood's *Peonies*, a delicate piece of flower painting in low colour, and Winslow Homer's *A Light on the Sea*. Two other paintings by Homer were displayed, *Beach at Long Branch*, lent by Robert Vonnob, and *Moonlight—Woods Island Light, Maine*, lent by George A. Hearn.

Gari Melchers



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MOTHER AND CHILD

BY GARI MELCHERS

GARI MELCHERS BY ARTHUR HOEBER

THE artistic temperament and intuition of Gari Melchers are not the result of happy accident; they came as birthrights, and that which is in the blood must sooner or later come to the surface—early in his case, for he felt the call at a youthful age. He was but seventeen when he went to Germany to begin his art career, studying in Düsseldorf under Von Gebhardt, where he laid the sound academic training apparent in all he does, for though he is as far removed as possible from the academic now, one may never mistake the fact that he is a capably trained craftsman first of all. You search in vain for any slipshod work in his drawing and construction, and the Americans who came into art at his time are not all noteworthy for this excellence of training, too many of them having sought a short cut to picture-making with that native tendency to rush and get there at all hazards.

Two priceless gifts have been important factors in the development of Mr. Melchers's art-progress, health and great physical strength, and I might almost add a third, which is a cheerful, optimistic temperament with a generous, sympathetic nature. The æsthetic side of the man is all within his brains, and, happily, does not manifest itself on his exterior person either in mannerism or dress. He is, rather,

the type of the manly, well-trained college athlete settled down to a life of hard-earned repose and success. Yet this ability to arise refreshed after a night's sleep, to eat substantial food, to look on the cheerful side of life and to work, consequently, with unabated energy carries a painter far on the road, is the secret of great accomplishment, enabling one to make an acquiescent companion of the fickle goddess Success. Success came early to Mr. Melchers and has ever remained faithful to him. But if his efforts have been appreciated from the first, he has not been content to sit idle and reap the benefits, for he has always been the student on the quest



MAN WITH CLOAK

BY GARI MELCHERS

Gari Melchers



CHILD'S HEAD

BY GARI MELCHERS

for intelligent novelty, for experimentation, for research into new fields, and the variousness of the man may be seen by a look through the changing themes of his pictures, from portraits to simple Dutch peasants, from themes of deep religious import to brave transcripts of athletes and street types. He can make the man of commerce who has won recognition among his business associates look the part of the successful financier, and he can paint adolescence and give it the charm, the unconscious charm, of infancy; or, with tender sentiment, he can convey the sense of beautiful girlhood and, again, portray the dignity and sweetness of advancing years, and all this with spontaneity and an absence of visible effort.

I recall him at the beginning of the eighties as an

attractive figure in the Latin Quarter, where we were students together. More than most men he seemed full of what the French call "*la joie de vivre*," and I can see him now in his *berri* and student clothes, loosely cut and worn with such ease. The contagious smile, the *bon camaraderie* and the kindly spirit were then, as now, in evidence. Live and let live seemed to be his motto, and he had ever a kindly word for his *confreres*. He knew what the art life meant, for he was nurtured in its atmosphere. His father, a German born, who had settled in Detroit, was a sculptor who had known discouragements, artistic and financial, for I am sure the plastic arts were far from receiving full appreciation in Michigan in those early days. A pupil of Carpeaux in Paris, the elder Melchers soon saw the promise of the son, and bid him Godspeed, for it was his to make the sacrifice that the lad should follow his true bent. There was an uncle of Gari Melchers, who had been Archbishop of Cologne and who, about 1883, having become a cardinal, was stationed at Rome. Despite the serious student work of

the young man, it was not, it seemed, until after a visit to Italy, where he stopped with his uncle, that Gari Melchers obtained a grip on himself, for almost immediately on his return he began to attract serious attention and opened our eyes in the Quarter to the possibilities he possessed. After this there was never for a moment doubt for his future. With each new canvas the man seemed to advance and to have some message worth recording, and all reeked of health and virility, with, of course, technical capacity as well. By 1886, the official art world of Paris sat up and took notice of his *The Sermon*, a picture he had painted in Holland, of some peasants in characteristic attitudes, sitting in a church. The work had been thought out with great care. There were youth, middle age and old age among the



THE FAMILY
BY GARI MELCHERS

Gari Melchers

parishioners, and the costumes of the women were of the liveliest interest, while two old vergers in a raised pew gave added attraction. The preacher was not seen in the composition, but his presence was felt, and the disposition of light, a most difficult problem, was admirably arranged. While it was, in a sense, a story-telling picture, it was yet a technical achievement, appealing alike to the layman and the painter, for both of whom it possessed the liveliest interest.

This work elicited an "Honourable Mention," in the old Salon—there was but one Salon in those days—and it went to the collection of Mr. Potter Palmer, in Chicago. Speaking of Mr. Melchers about this time, the late Theodore Childs—a most distinguished art critic—said: "In his work there are figures and *morceaux* that are simply the last word of realism in painting. At the same time his pictures are rich in local colour; the attitude and gestures of the figures are full of character, drawn faultlessly and painted with simplicity and strength; the composition is not commonplace; the relative values are keenly observed; the figures admirably enveloped in air—in fact, there is no detail, no matter of special knowledge, no material point, in which Mr. Melchers can be found even hesitating, much less positively at fault. His work is new and quite personal; he has both the courage and the strength to be himself."

In 1889, at the great Paris Exposition, Melchers showed three works—his *Sermon*, another remarkable work called *The Pilots* and a large communion of Dutch peasants, containing, as was said at the time, "some twenty life-sized and remarkably ugly figures." But, then, your Dutch peasant is not primarily a thing of beauty, especially the male of the species! Having sent these canvases, Melchers characteristically went off to the

country to paint, bothering himself little with what the public and official Paris thought. Official Paris did think, however, and most favorably, for the jury awarded two grand medals of honour. One went to John Singer Sargent; the other to Gari Melchers! Coming back to Paris, he found at his studio the letter telling of this award and, thinking it a simple announcement of some sort, did not open it for a day or so, when he could scarcely believe what he read, and hastened about to see if there was not some mistake!

But Mr. Melchers has not lacked for recompenses. A list of them would fill considerable space. He is a Knight of the Order of St. Michael of Bavaria and a Commander of the French Legion of Honour. At the Antwerp Exhibition of 1894 he had the medal of honour and at Amsterdam, Berlin, Venice and elsewhere he has been given medals, while many art societies abroad have given him memberships therein, notably the Royal Academy of Berlin and



PORTRAIT

GARI MELCHERS

Gari Melchers



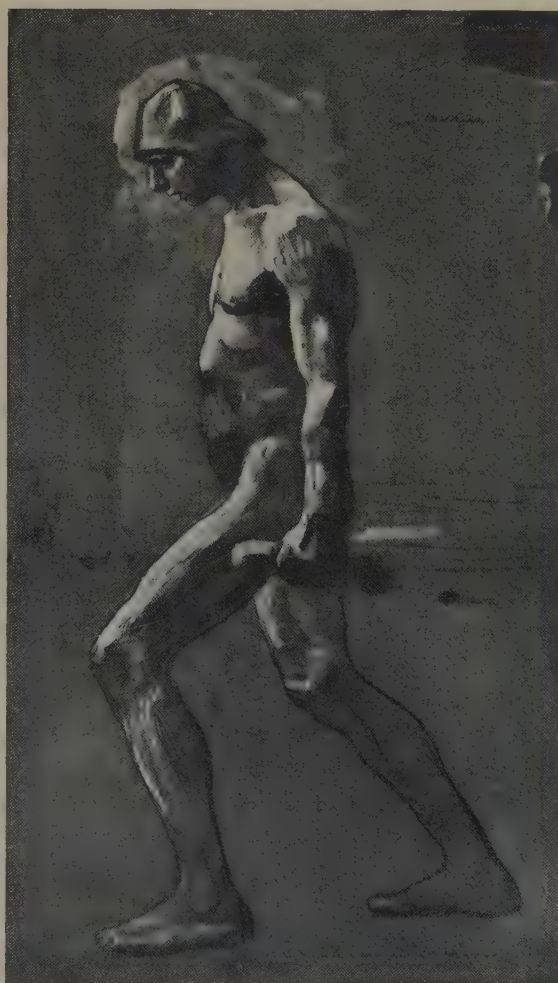
PEASANT WITH BOWL

BY GARI MELCHERS

the International Society of Painters, Engravers and Sculptors, in London. He has paintings in the Luxembourg Museum, in Paris; the National Gallery, Berlin; in the collections of the King of Italy and the Emperor of Germany, and there is in the Congressional Library his decoration of the *Arts of War*, quite the most virile performance among the many embellishments by the Americans in the capitol at Washington, a sturdy, intelligent arrangement of figures, replete with meaning. Mr. Melchers will be remembered, too, as contributing two important panels for the southeast pavilion of the Manufactures Building, of the Columbian World's Fair, in Chicago, in 1893. As this paper goes to press, announcement comes that the German Emperor has just bestowed upon Mr. Melchers the Order of the Red Eagle, a most distinguished mark of appreciation.

Mr. Melchers has none of the clever tricks of the painting trade that characterise so many of the better known men. Apparently nothing comes from him except with the most unusual searching and

effort. He puts on his pigment in heavy impasto at times, while at others he barely covers the canvas. Always it would seem that he was undecided beforehand as to the method necessary, although once the paint on, it is properly placed and rightly rendered. It is even clumsily superimposed on the canvas, with awkward brush, although the effect is invariably telling. If he cannot get the result one way, he gets it in another. He has no *parti pris*; he may use his brush, his thumb or a palette knife; so he gets it, that is sufficient. And he is as much at home painting out of doors as in his studio. Invariably is he concerned with the theme before him, never stopping to think of the manner of painting. Of the deadly seriousness of purpose of the man there is never any doubt. You may not care for what he does; you may object to his manner of doing it; indeed, I may admit that at times he is unnecessarily



STUDY

BY GARI MELCHERS

Gari Melchers



THE FENCER

BY GARI MELCHERS

brutal; but whatever he does, he always has your respect, for that you may never for a moment withhold.

Early in the game, after finishing with his French masters Boulanger and Léfèbvre, after having had a serious two years with other students at the famous *Cour Yvon*, that afternoon class at the *Ecole des Beaux Arts*, where one draws for an hour from the model, Melchers went to Holland and, with an artist friend, took a little place at Egmond. Indeed, he subsequently took two places, one "aan-Zee," the other "aan-den-Hoef," where he gave himself up to solitude and study, familiarising himself with peasant life, learning their ways and manners and,

in short, making a profound study of their intimate daily existence, all of which is obvious in his pictures. You see this in his *The Family*, the Berlin National Gallery picture. Not simply three models posed is this picture, with a happy arrangement of *milieu*. It is a touch of nature and you feel half ashamed to be peering in on the sanctity of the prosperous burgher's home as he stands gazing with frank admiration and pride at his wife and infant, and if there is not the touch of pathos, the mother love and holy sentiment of maternity in the little *Mother and Child*, I do not know where to look for it.

Having obtained popular approval, financial success and official recognition with the admirable pictures of Dutch peasant life, most men would have been content to have rested there, gone on duplicating their efforts and supplying clients with the thing desired. Not so, however, with Mr. Melchers, for he desired to progress, to extend his horizon, and from the sobriety and solemnity of *The Sermon*, he directed his attention to *The Supper at Emmaus*. Here, indeed, the ground was dangerous. Every thinking man and woman probably has a



MATERNITE

BY GARI MELCHERS

Gari Melchers



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PORTRAIT OF DR. DONALD
G. MITCHELL ("IK MARVEL")

BY GARI
MELCHERS

his native tongue, and German he has always spoken, while he took as readily to French, and living these many years in Holland, he naturally speaks Dutch fluently. But he also speaks some Italian and has other smatterings, so that wherever he finds himself, there is he at home. He maintains a studio in Paris, has his home still at Egmond, and for some winters has been painting in New York. The National Academy of Design has honoured itself by making him a full Academician, and there are pictures by him in the permanent collections in the Art Institute, Chicago; the Pennsylvania Academy of Design, Philadelphia, and elsewhere in this country, while the famous Krupp family of Germany possesses *The Supper at Emmaus*, the canvas hanging in the home at Essen, having been bequeathed to the much-talked of Bertha Krupp, now the Baroness Krupp von Sthoblen von Holback.



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PORTRAIT OF
MRS. MELCHERS

BY GARI
MELCHERS

special and personal interpretation of that scene, of the God-man Christ, and he is a daring painter who ventures to portray His features. So it is probably true that to some the enormous canvas, *The Last Supper*, with its thirteen figures, is unsatisfactory, that it misses something, whether it be of one sort or another. All, however, must admit that, as a composition, the man has made a remarkable work, has disposed of his personages with discretion and intelligent placing, and from the pictorial standpoint a strong result has been evolved. In the interim between the painting of all these pictures, Mr. Melchers returned to his own land many times and there were portrait commissions, important people sitting to him each year. Perhaps none of these portrait canvases has been more successful than one of his wife, recently shown at the exhibition of the Pennsylvania Academy of Fine Arts in Philadelphia, a work painted naturally *con amore*, but of surpassing excellence just the same. At this exhibition Mr. Melchers was paid the compliment of having an entire room devoted to his canvases, a score of them testifying to his place and capableness in the world of art.

To his other accomplishments Mr. Melchers adds an aptitude for languages. English, of course, is

Pennsylvania Academy Exhibition



THE WEDDING

BY GARI MELCHERS

Apart from the natural pride of success in having achieved that which he started out to accomplish, Mr. Melchers has not been changed by his good fortune. He remains the same simple, unaffected student of the early days of the Latin Quarter, where if not *dans un grenier qu' on est a vingt ans*, at least all the world was before him and he had yet his place to make, yet his success to dig out, when medals, recompenses and the appreciation of prosperous clients were unknown quantities. To those of us who know him, his career is full of encouragement and satisfaction in seeing hard work and honest endeavour get some of its proper recognition.

THE EXHIBITION OF THE PENNSYLVANIA ACADEMY BY DAVID LLOYD

A HIGH level characterised the 102d exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia. The range of interest was

also clearly defined. As compared with the Academy show of last year this one was marked by something of a departure in aim. Gallery space was cut down with a view of making the collection more compact and the impression of the whole more unified. A jury was appointed by the management, instead of by the previous method, and rigid selection by the local juries was made at all points. As a result of this sifting process, the number of exhibits, which was 643 last year, came down to 477, and the number of artists from 388 to 250, a reduction in either case of 26 and 36 per cent. There is no question that the resulting exhibition was thoroughly interesting and creditable. But there is the best of grounds for the opinion that the 1906 exhibition was in as many respects commendable. As both were due to the enterprise and enthusiasm of the same management there is nothing invidious in the comparison. The fact remains that something like 138 artists seen last year were not represented this year, enough to make a tolerable exhibition by themselves. This principle of exclusion is the old story in the history of all art bodies. If its

present application denotes a leaning on the part of the Academy towards a more definite type of annual exhibition, the development will be interesting. It certainly suggests a movement away from the strictly general exhibition, which aims to represent so far as possible the whole course of the country's art at the moment, in the direction of nicer choice exercised with the courage of preferences. As other institutions are entering the field and displaying a capacity for this kind of service, the trend of the Academy becomes all the more important a matter.

A development of the idea that took shape last year in the room devoted to the work of a chosen few, D. W. Tryon, T. W. Deming, Abbott H. Thayer and Whistler, was carried a step further by inviting a single artist to fill one gallery. The man selected for this honour was Gari Melchers, who returns from his sojourn abroad with an assured position and fame. His gallery contained nineteen pictures, several of them loaned for the

Pennsylvania Academy Exhibition



STUDY HEAD ——— BY GARI MELCHERS
FOR "SAILOR AND SWEETHEART"
PITTSBURGH

occasion, one from the Academy's permanent collection, and the large painting, *The Last Supper*, brought over expressly by the artist. This group apart of the work of Melchers served as an attractive feature to mark out the exhibition and afforded a tangible foot rule in regard to personality. The complexity of a large exhibition may become confusing in this respect to the casual eye to a degree that makes this experiment worth trying. Certainly, though the feature points the frank intention to make a worthy exhibition along the lines of deliberate preference rather than a merely representative one, Melchers is abundantly worthy of the compliment. His work is the subject of an appreciation by Arthur Hoeber in this issue.

Another room marked by individualities has been spoken of as devoted to impressionists and again to the Ten. In fact, five of the Ten are represented here in characteristic guise, counting the late John H. Twachtman. Of the remaining six, Allen Tucker, Joseph T. Pearson, Jr., Charles Hopkinson and Carroll S. Tyson, Jr., if not of the Ten, are in a measure of the tendency. They are thoroughly at home in the eager and whacking air, the vivid outdoor vision of the group. Edward W. Redfield, to



Jennie Sesnan Gold Medal, 1907
"THE RIVER IN WINTER"

BY ERNEST LAWSON

Pennsylvania Academy Exhibition

whom was awarded the Academy gold medal, does not belong among them by any precise classification, but it is, perhaps, a case where worthy associations complement a good manner. He is related to the group, so far as they are related to one another, more by an inclination for simplifying details and brushing bravely than by any similarity in feeling or technique. In the surroundings in this gallery two of his paintings, *Centre Bridge* and *The Valley*, struck a note apart. The latter was of the same sort of subject as that seen at the recent National Academy show in New York, called *The Lowlands of the Delaware*, which by the insistence of its perspective might have been an elaborated version of the theme of this. Effects of light he gets well, sometimes in the clear flare of fallen snow, as in the riverside *Old Elm*, hung elsewhere in the exhibition; again in the cooler, paler illumination of the overcast day. But he cares for the general key of light and air rather than its subtleties; after this it is way of the snow on the ground, the slope of the watershed, the swirl of water at the bank and the search for the most direct and vigorous fashion for recording these truths that engage his attention. If you turn on your heel here and consider what Twachtman wished to convey in his *Wild Cherry Tree*, hung on the opposite wall, you have the disparity of interests at a glance. Here is a picture of the blur and shimmer of sunlight, that drenches the colours and pales them, and to which the occasional shadow of a rock here or a roof there is not so much an effect of a cause as an incident of an effect. Then straight across the face of this loose-jointed picture stretches a congregation of shadowed blotches. This is the cherry tree. It seems done at haphazard, at a venture. Yet, the very air of the sun-drowned outdoor world is in such a painting's atmospheric perspective. If you try to pick out some off-hand stroke which might well have been omitted, you soon become conscious of the artfulness, the success of this strange, yet powerful, outdoor convention.

Nothing is more difficult than to

reproduce the aspect of country seen through interposing foliage. Twachtman rendered it here in the quality of a veil across the light. As a veil across the background, Willard L. Metcalf has made a study of red maples screening a slab of shale rock, in *November Sunshine*, which has been noted at a previous exhibition, and which companions the newer painting, a beautiful canvas, *The Golden Screen*, to which the Temple gold medal was awarded.

An obvious and striking fact about such later efforts to portray the tree in leaf, as again in Childe Hassam's treed knoll, called *Golden October*, his *Idylle: Sunlight in June*, Metcalf's *Johnny Cake Hill* and others here, is that in the swing from a sense of the colour of objects to a sense of the



PORTRAIT OF
THE REV. ENDICOTT PEABODY

BY JOHN SINGER
SARGENT

Pennsylvania Academy Exhibition

colour of light, we find some of our painters definitely abandoning the search for a symbol of entity, giving up gradation in mass and coming out strong for effects of multiple parts. For a time the leaves of the tree were painted; then the tree only in the various tones and shades of its foliage as a whole. Now, in this manner of painting, as a result of a technique based on a new attitude toward light, the leaves, in brief summary, to be sure, and as expressions of colour, have returned. This is one of the whirligigs of time. It serves to affirm again the limitations, the transitional inadequacy, of each successive convention.

Perhaps, in viewing landscape work with an aspiration for general deductions, one is too much in danger of getting up a tree. But the fact remains that trees are much more difficult to do than fields. It has been proposed to our faith to remove mountains into the sea, but the most ever done to a tree was to wither it with reproof. Quite because trees are so far beyond a final representation, they become remarkably convenient as indexes to landscape style. And if their treatment, for reasons apart from form, becomes definite and particular rather than merged and general, there is no long cry to the discovery that the rest of nature is being seen with the same eyes. The land is taken with a firmer grip and with less regard for the enveloping air.



COUNTRY ROAD

BY JOHN H. TWACHTMAN

Ernest Lawson, to whose canvas, called *The River in Winter*, the Jennie Sesnan Medal was awarded, is very much of Redfield's mind in his attitude towards his subject. His brush may not press the canvas with quite the same touch, but in his feeling for colour and his topographic predilections he shows a similar intent solidity. W. Elmer Schofield had posts of honour at the head of the

main gallery for two river paintings, *A Midwinter Thaw* and *Cloudy Morning*. His work runs in a parallel rather than an identical groove with that of the others. In his taste for a general cast of colour rather than such chance oppositions as nature may offer, and for a more considerate pattern, he shows more anxiety for the demands of the picture itself, though, on the other hand, some of his habits, as, for instance, a frequent retaining of outline, do not lead in the direction of the usual easel picture. Edward F. Rook carries a like feeling still farther, as in *Flume in Snow*, where colour enforces its claims, even at the expense of our occidental awe of perspective. Charles Francis Browne, in two canvases, *The Scum Pond, Autumn* and *The Mill at Tongland, Scotland*, works in delicate browns and quiet greens respectively, being attracted by the prevailing rather than the intenser



Temple Gold Medal, 1907

"THE GOLDEN SCREEN"

BY WILLARD L. METCALF

Pennsylvania Academy Exhibition

tints. Edouard J. Steichen in a water nocturne, called *Distant Lights*, and elsewhere by a turn of a Lake George road in moonlight, shows in a broad self-possession how little the study of the camera impels necessarily toward any pettifogging minuteness.

Among the many interesting loans Winslow Homer's *High Cliff, Coast of Maine* was a splendid representative of his practised hand, a pounding of surges in low strains of green on a vigorous, gloomy diagonal of rock. The group of Whistlers this year comprised two long full-length figures and two small heads. *Count Robert*, lent by Richard A. Canfield, an expression of the dapper, insinuating spirit of the flexile-wristed boulevardier, has the more compelling aspect of personality. The portrait of Sir Henry Irving, lent by George C. Thomas, does not so much induce a sense of its subject. The actor is costumed in the part of Philip II of Tennyson's play, with pointed beard and dove-grey hose, and a cape with darker facings of blue, and a little bonnet cap with long grey feather. The figure stands, the legs taut and feet apart, with a tread not far from volatile. There is plainly some theatric quality in the painting. And while it is occurring to you that there as plainly should be, the two characters of the actor and his part seem to neutralise each other and leave the Whistler there detached.



Walter Lippincott Prize, 1907

"A TEA PARTY"

BY MARION POWERS



Mary Smyth Prize, 1907

"COWS"

BY MARY SMYTH PERKINS

One of the small canvases was also lent by Mr. Canfield, the other by Mrs. Herbert L. Pratt. They are painted almost behind the mesh of the canvas. It would be hard to find anything more winsome than the *Blue and Coral: The Little Blue Bonnet*.

Two canvases by Miss Cassatt flanked the *Count Robert*, her rendering of colour and light in the interior of a filled theatre, *Dans la Loge*, and the lady with the fan backed by a reflecting mirror, both striking if not new evidences of the deliberate skill of her indeflectable brush. Two small paintings by Albert P. Ryder, lent by William T. Evans and N. E. Montross, brought into view the work of a painter who does not seek a general fame. One gave in poetic manner the sense of the pitch of a boat in the trough of the sea, the other represented Christ appearing to Mary. The Art Institute of Chicago lent two of the better paintings of H. O. Tanner, *The Two Disciples at the Tomb* and *The Return of the Holy Women*. In this latter canvas the figures are seen ascending into the foreground from a hollow, whence the bluish mists are rising that give the predominant colour to the whole. Calvary shows in the distance, the crosses against

Pennsylvania Academy Exhibition



Purchased from The Temple Fund, 1907

"BEATRICE"

BY W. SERGEANT KENDALL

the sky. John La Farge was represented by *The Visit of Nicodemus to Christ*, lent by Mr. Evans. The character and the feelings at the moment of the two, the quietly marvelling conviction of the one and the abject but pugnacious curiosity of the other, are expressed in face, attitude and gesture, and driven home even in the colour, as in the green light of the night sky that falls on the Master's sleeve.

Two awards of prizes remain to be mentioned, the Walter Lippincott prize for a figure painting and the Mary Smith prize for a work by a resident woman artist. The former was awarded to Miss Marion Powers for *The Tea Party*. The artist, who is only twenty-three years of age, shows much facility in a pleasant, realistic method. Mary Smyth Perkins, in her canvas entitled *Cows*, to which the other prize went, has avoided any reading of sentiment into her subject, which she has handled with attractive dignity and a good sense of composition. Interesting work may be confidently expected from both these young painters.

Successful figure work from hands not unknown but not yet as familiar in exhibitions as they are destined to be, was that of Alice V. Corson, Adelaide Cole Chase and Benedict A. Osnis. The more widely known painters of figure were plentifully

represented. Sargent and John W. Alexander were on hand. William M. Chase showed five portraits. Thomas Eakins, Joseph De Camp, Frank W. Benson, Robert Henri, Cecilia Beaux, Carroll S. Tyson, Jr., Julian Story, all held attention. William J. Glackens sent a portrait of his wife, which, judging from its expression, might, to venture the bull, have been painted after she had seen it.

A feature of the sculpture exhibit was the group of thirty-one examples of the nervous, high-strung art of the late venturesome Paul Nocquet. Sound and sensitive workmanship was displayed in the fine portrait bust of Dr. Joseph Price by Charles Grafly. Some of the best-known work of Saint Gaudens in small bas reliefs was on view. The spirited and well-surfaced *Jaguar Rampant* of Eli Harvey commanded the approach from the stairs. Frederick G. R. Roth's group of polar bears, recently reproduced in these pages, was well placed. The *Ceres* of Rodin was lent by the Boston Museum.



PORTRAIT OF
MRS. JOHN F. LEWIS

BY CECILIA BEAUX

Society of Western Artists



THE CLOUD

BY T. C. STEELE



NOVEMBER MORNING

BY FRANK V. DUDLEY



THE POOL

BY J. OTTIS ADAMS

ELEVENTH ANNUAL EXHIBITION OF THE SOCIETY OF WEST- ERN ARTISTS BY MAUDE I. G. OLIVER

WHETHER or not the group of earnest workers, who have banded themselves together in the cause of art among the fraternity of the Middle West, is destined to accomplish all that it hopes is a question that, perhaps, would better remain for future developments to determine. The undertaking which they have set themselves to achieve, if followed to its ultimate intention, would involve the uprooting of the established traditions and the installation of firmer foundations grounded in the climatic and social conditions of our people. Based on the tendency and influence of American civilisation, the solution of this problem of a national stamp to American art ought to be, it would seem, best solved in the great central section of the country. Here, if anywhere, the interchange of local opinions would be most free from external sway.

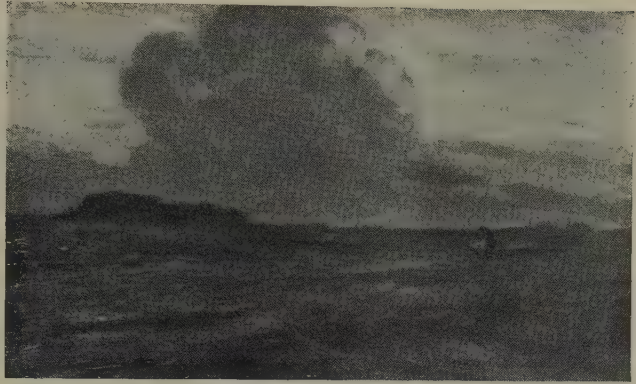
From year to year one notices, if perhaps a perceptible fluctuation of standards, a definite, steady improvement in the character of works presented by the Society of Western Artists. This year, while still retaining the accustomed list of noteworthy contributors, there have been introduced several new names to the ranks. Being an itinerant exhibition, its display affords admirable opportunity for the exhibits to be studied by a large circle of interested persons. The absence, which has been felt formerly in the different centers, of examples in the round promises next year to be eliminated through the installation of sculptures as the particular feature of the collection. As it is, the possibility of forming some idea of the plastic exhibits is provided for in the showing of photographic reproductions in

Society of Western Artists

each of the cities where the particular examples do not happen to be located. While in Chicago during the current exhibition there was but one original to be seen, which, although it materially relieved the formality of the surroundings, seemed a trifle lost for want of suitable company.

The inauguration of the "Fine Arts Building Prize" of five hundred dollars, a gift from the corporation of the Fine Arts Building, Chicago, and first awarded in the exhibition of 1906, it is thought, will institute a fresh stimulus in the practise of art in this region of country. This substantial recognition of merit is to be offered annually during the Chicago exhibition to a regular or associate member of the Society of Western Artists at the time of such exhibition. A provision is made in effect that "No individual may receive the prize two years in succession and not more than twice in all." For the bestowing of this award, a jury will be appointed "by the officers of the Corporation of the Fine Arts Building and the officers of the Society of Western Artists jointly." At this, the initial competition, it was deemed impossible to choose between the works of five exhibitors, so that the prize was equally divided between Messrs. Browne, Clarkson, Grover, Meakin and Sylvester. The jury of awards consisted of Frank Duveneck, of Cincinnati, Julius Rolshoven, of Detroit, and Frederick C. Bartlett, of Chicago.

Of the five contributions by Charles Francis Browne, the *Landscape—Scotland* was selected upon which to bestow the award. The record of a Scottish castle, half in ruins, forming one in tone with the high, rugged crag from which it towers majestically against a cool, grey sky, thinly streaked with films of white, is a representative work of Mr. Browne's best style. Ralph Clarkson exhibited a very successful portrait in his delineation of the novelist, George



THE THUNDER-HEAD

BY WALTER MARSHALL CLUTE



RAIN EFFECT, CAMDEN HILLS

BY L. H. MEAKIN



LANDSCAPE, SCOTLAND

BY CHARLES FRANCIS BROWNE

Society of Western Artists



PORTRAIT OF
GEORGE BARR M'CUTCHEON

BY RALPH CLARKSON

Barr McCutcheon. In this admirable work more of a warmth of colour interpretation was noticed than it is Mr. Clarkson's usual wont to express. The flesh is almost realistic, and there is no mistaking the color of the necktie. The values are well considered, however, and the artless arrangement of simple composition is especially pleasing. Besides the five other entries by Oliver Dennett Grover, Mr. Grover offered a *Study Head*, upon which the prize was conferred. Against a background of rich gold is seen a strongly painted head in profile, its features in shadow. A masterly rendition of materials is swept in with few strokes in the velvet and satin of the jacket. *Maine Coast* and *Rain Effect, Camden Hills* were the two works presented by L. H. Meakin, the example last named being the successful one in the contest. This production is painted in Mr. Meakin's most virile manner. It shows his accomplished treatment of rocks, his favorite exposition of colour and a most intimate description of rural landscape. Frederick Oakes Sylvester has departed from his essays of rock-

bound shores along the Mississippi for rocks and cliffs and mountain slopes of Italy, Switzerland and the Tyrol. *Evening, Bellagio, Lago di Como*, a nocturne in sympathetic tones of grey, was the contribution from his brush honoured by the jury.

The contest, in the bestowal of awards, seemed extremely close and, aside from the excellent works selected, there were several which would have been very worthy of honourable mention. Among these were *The Thunder-Head*, by Walter Marshall Clute, a superb interpretation of the elements in the impressiveness of a threatening mood; *November Morning*, by Frank V. Dudley, one of the most successful works produced from Mr. Dudley's studio; *The Cloud*, a spirited performance by T. C. Steele; *Annette*, a portrait study by Percy Ives; *Harbour Entrance—Volendam*, from the brush of Albert O. Fauley; *Morning*, by Henry S. Hubbell; *The Foundry*, by Alson S. Clark; *Sheep Resting at Noonday*, by Eugenie Fish Claman; *The Old House, Pont Avon, Brittany*, by Pauline Palmer; *The Pool*, by J. Ottis Adams; *Meditating*, by Albert H. Krehbiel; *Thistles*, by Adolph R. Shulz; *Dusk*, by Otto Stark; *A Landmark*, by Jeanette Buckley; *Nita*, by Helen Dapprich; *Naples at Twilight*, by Anna L. Stacey and *A Boulder Strewn Forest*, by John F. Stacey. Of the water colours, excellent renderings were shown by Alice Schille, Alice Murphy and Frederick W. Freer.



'STUDY HEAD

BY OLIVER DENNETT GROVER

Boston Arts and Crafts Society



GROUP OF CUPS

BY A. J. STONE, GEORGE P. KENDRICK, KARL F. LEINONEN, ADOLPHE C. KUNKLER, A. J. STONE

THE EXHIBITION OF THE SOCIETY OF ARTS AND CRAFTS, BOSTON

BY EVA LOVETT

TEN YEARS ago, the Society of Arts and Crafts of Boston held its first exhibition in Copley Hall, and nearly the same group of people celebrated the tenth anniversary of the birth of the society, by an exhibition held in the same place, and which opened on February 5, and extended until the 26th of the same month. During this time, the exhibit was visited by large numbers of persons daily, its comprehensive character, orderly arrangement and interesting features making it a fruitful place for study for craftsman and layman alike.

During that ten years of its existence, the growth of the society's membership has been from twenty to nearly six hundred, extending from Boston to San Francisco, and from Maine to Louisiana, and its increasingly high standard of work is displayed in the distinct superiority of the objects shown over those of ten years ago. These facts induce the Society to believe it is to a great degree accomplishing its twin desire of encouraging the production of beautiful and artistic handwork and the taste and demand for it.

During its ten years of life, the Society has had three presidents—Charles Eliot Norton, 1897-1899;

Arthur Astor Carey, 1899-1903, and H. Langford Warren, who is the present head. From 1897, for varying terms, the vice-presidents have been: Arthur Astor Carey, Mrs. Henry Whitman, John Evans, H. Langford Warren, A. W. Longfellow, J. Samuel Hodge and C. Howard Walker. The three latter are serving at present. Treasurers have been Morris Gray, Frederic P. Cabot and Frederic Allen Whiting, who is the present treasurer and secretary; while former secretaries were: George E. Barton, Harold B. Warren, J. Henry Eames and Henry Lewis Johnson. The fifteen councillors are: J. T. Coolidge, Jr.; W. H. Grueby, J. Samuel Hodge, I. Kirchmayer, John E. Peabody, Arthur J. Stone, Harold B. Warren, Ralph Adams Cram, Carl H. Heintzemann, Henry Lewis Johnson, A. W. Longfellow, Mary Crease Sears, C. Howard Walker, H. Langford Warren and Frederic Allen Whiting.

The number, size and variety of the departments of last month's exhibit render much detail of each impossible. A striking collection of silverware was shown in the department of metals. Two loving cups were executed by Arthur J. Stone, of Gardner, Mass. These were loaned by their present owners, President Charles W. Eliot, of Harvard, and Edward Hale Abbot, who has been secretary of the class of Harvard, 1855, for fifty years. They were decorated with damascene work in gold, the design a grape-vine on one, and the other gold-

Boston Arts and Crafts Society



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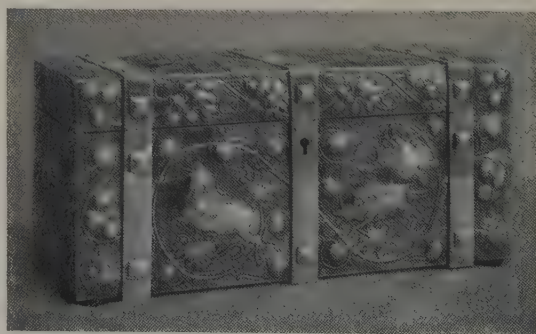
BY MISS JANE
TWEED, BOSTON

lettered. Mr. Stone had a number of pieces, with damascene and with openwork decorations, among them a fruit tazza, punch bowl, salad bowls and trays. A silver cup with a design of grapes and figs and a tankard with scallop shell edge were by Mr. George P. Kendrick, of Brookline, who also showed exquisite work on tea-caddies of silver and copper, and a writing-set. Miss Mary C. Knight showed a silver tea-service, fern-dish and tray. In some of her work she was assisted by George Gebelein and Seth Ek, who himself showed a silver tea-service, jug and tray. George J. Hunt displayed charming hammered work in a punch bowl, the exact copy of one made by Paul Revere; a tea-service, also after Paul Revere, and candlesticks. Adolph C. Kunkler, a notable silver worker, showed bowls, dishes and other objects. Karl F. Leinonen had a silver bowl of fluted shape, the edges indented and curling; a tray of the same pattern and ladle. Carl G. Forssen showed silver bowls of charming shapes. Miss Jane Carson, of Cleveland, had small silver dishes lined with pale coloured enamel. Other exhibitors were Frank Hazenplug, who had boxes of silver and copper; Miss Elizabeth Copeland, silver tea-caddy and boxes; Arthur Hennessey, copper and brass covered boxes; Mrs. Eva Macomber, copper jars and bowls; Horace E. Potter and Wilhelmina P. Stephan, who had a showing of bowls, vases and a tea-service.

In iron work Frederick Krasser made the simple but effective wrought iron balcony and stair-rail which was placed around the stage; Frank Kora-

lewsky showed latches, handles, hinges and a mediæval lock, decorated with "Snow White and the Seven Dwarfs" of Grimm's fairy tale. Krasser showed a grille of intertwined scroll pattern, with close-woven work in the centre, which was excellently executed. A steel wreath of roses and foliage was by Andrew Halls.

In the department of pottery and porcelain, there were thirty-two pieces of the Adelaide Alsop-Robineau porcelain. All colourings and combinations of colour were represented on this beautiful and distinguished ware, the collection being lent by Dr. William Sturgis Bigelow. A collection of twenty vases of hard paste pottery, part of the group which took the grand prize at the World's Fair at St. Louis, was designed by Mr. H. C. Robertson, and executed by him and his assistants at Dedham. They displayed the most curious and wonderful effects in colour and finish. Mrs. Anne Gregory Van Briggie had fifteen pieces, in both dark and light shades, of her distinctive work. From the Grueby Potteries there was a large exhibit, and the Grueby works also had a showing of the details of its work in a side room. Russell Crook had a few jars, with his unique animal decorations and salt glaze finish. Charles F. Binns, of Alfred, showed several pale-tinted vases, and a tea-caddy, with peacock glaze. A. E. Baggs, of the Marblehead Potteries, had a representative showing of vases, boxes, jars and tea-jars. Misses Edith Penman and Edith Hardenbergh, of New York, had some odd-shaped little bowls, with decorations of ships and of flowers. Mrs. Dalquist and Mrs. Matthews had several bowls and vases of their distinctive ware, in extremely good shapes, with the dark metallic finish which has excited interest. T. S. Nickerson had a collection of garden pots, and Miss Margaret Grafflin, jars and bowls, with matte glaze; Charles Volkmar, of New York, a pitcher and six mugs of faience ware,



SILVER BOX

BY LAURIN H. MARTIN

Boston Arts and Crafts Society

and the Newcomb Potteries, jars and plates with their deeply indented decorations.

A display of tiles for roofs and walls came from the Moravian Pottery. The Byzantine, Gothic and Egyptian designs were made by Mr. H. C. Mercer, of Doylestown, Pa., who also showed many excellent arrangements of tiles for floors, fireplaces, etc.

Decorated china of fine, lustrous gold surface was by S. T. Callowhill, and by Miss McCrystle, bowls and plates of conventional designs. Mrs. Bessie Cram had plates, with mistletoe and woodbine borders, and a nut bowl and tea-stand. Miss Mabel Dibble showed lustre bowls with conventional decorations. Mrs. Onata Fitts, a dessert set; Miss Matilda Middleton some fine plates of flower design. Mrs. Jane Winsor Gale had some daintily modelled and coloured figures.

The department of textiles and embroidery had an important showing of stencil work on scarfs and draperies, sash curtains and screens. Mrs. Julia Addison had an embroidered cover, with a border of "Alice in Wonderland" pictures in embroidery. Miss Z. R. Steele had a kimono, with design of oats, hand painted, and screen with flower patterns. Miss M. P. Grafflin had curtains, covered with an elaborate pattern in red and brown. Miss Amy Mali Hicks showed some good designs on scarfs and curtains.

Mrs. Clara Strickland and Miss Mary Strickland, of Brookline, had quaint little borders of peacocks and trees, in cross-stitch, on table covers. Darned netting with a pattern in fruit and buds was by Miss Amy Mayo. The Italian Lace School of New York had a large exhibit of its beautiful work. An elaborate piece of fine embroidery was displayed by Miss Louise Nathurst, which was an adaptation of an old



LEATHER BOX

BY GEORGE R. SHAW

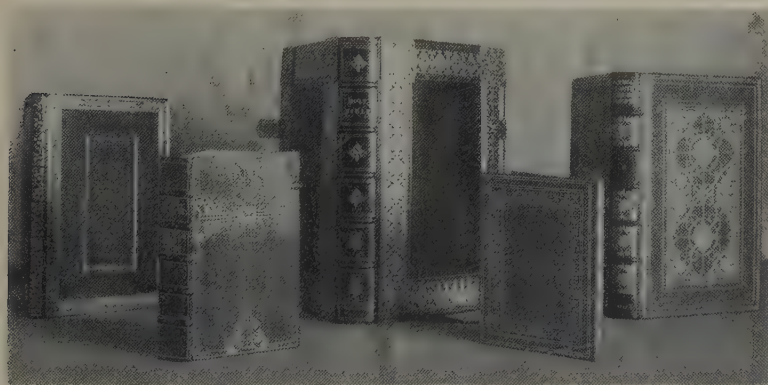
Italian pavement pattern, its peculiarity being that the figures were left plain and the background worked in. This same idea was developed in a border to a child's bedspread, which shows two hunters with falcon and horn and ships, by Mrs. Dana Swan. Miss Jane Tweed, of Boston, showed a handsome piece of Italian cut work and embroidery. Some exceedingly fine patterns in crochet work are for borders for covers and table mats.

Hingham Arts and Crafts Society had fine netting and embroidery. Cape Cod blue and white workers had some beautiful examples of their craft. Aquidneck Industries had two large tea-cloths and a quantity of small mats. Goodrich Settlement, of Cleveland, showed curtains, scarfs, rugs, hangings, table scarfs, towels and covers, both woven and embroidered by blind workers.

Weaving was included in this department, in which Miss Elisabeth Glantzberg had a woven frieze for the nursery, of milkmaids and cows, and Arnold Talbot, of Hearthsides Looms, R. I., some

beautifully woven spreads, towels and covers. Other exhibitors were R. Radcliffe Whitehead, who displayed finely coloured rugs and cushions. Rugs in browns, greens and greys were by Fred Olin, and Dædalus Arts and Crafts Guild, Philadelphia, showed shirt-waists and other pieces.

A beautiful and elaborate piece of wood carving and painting was entitled *Royalty*, and showed a peacock in all the glory of his plumage, the bird being carved, painted with lustre paints and finished with burnt out-



BOOK
BINDINGS

BY MARY CREASE SEARS,
AGNES ST. JOHN, BOSTON;
ELLEN GATES STARR,
PETER VERBURG

Boston Arts and Crafts Society

lines. This piece was intended for a panel, and was by William Fuller Curtis, of Washington. A door with architrave and frieze and panels was of English oak, and elaborately carved with festoons of roses and foliage. This was by I. Kirchmayer, who had also a *Last Supper*, of extremely fine carving, the smallest details being carefully brought out. Mr. Kirchmayer also showed a grotesque corbel, entitled *The Professor*—a most clever conception and finely executed. Mr. F. W. Kulkmann showed carved hall seats and chests, and a beautiful set of marquetry chairs and satinwood cabinets were sent by Samuel Hayward.

Some handsome picture and mirror frames, carved and gilded, were by Hermann Dudley Murphy, of Boston. Miss Martha Page also had carved and gilded frames. Polished and decorated wood trays and frames were by Arthur G. Grinnell, and Miss Annie C. Nowell had several book-ends, boxes and frames of painted wood.

The leather exhibit was designed to show the various methods employed in leather work. A jewel casket in brown leather, with a deeply modelled border, was by George R. Shaw, and round leather mats, tooled and coloured, were by Miss Amy Sacker.

Miss Charlotte Busck had an illuminated leather box, and Misses Rose and Minnie Dolese showed a great variety of bags, magazine covers and book covers, with elaborated and cunningly wrought decorations. Frames and portfolios were from Miss Rose Churchill, and Miss Mary E. Chamberlain had book covers and bags, with designs of finely cut-out patterns. Robert E. Baisden, of New York, had an exhibit of hand-tooled leathers, in English, Flemish and Byzantine designs. Miss Margaret La Farge showed gilded leather bags, with blue, green, red and black designs. Miss Mary F. Patterson had a green modelled desk set, and Miss Augusta Patrick a white leather tooled prayer book and card case.

The bookbinding department contained some remarkable exhibits. That of Misses Mary Crease Sears and Agnes St. John, who took the highest awards at St. Louis, two gold medals, included a Bible, printed on vellum, of dark red, straight-grain morocco, gold tooled, with silver gilt corners and clasps; "Flowers of Song," which is bound with dark green levant, its mosaic cover containing over one thousand pieces of leather, blind tooled, and "Pottery and Porcelain," in light blue levant, with a design in mosaic work, gold-tooled. Miss Sears has several books; one, "Sonnets from the Portuguese," is in blue levant, with red mosaic work, and Miss St.

John has several, including a "William Morris," in dark blue levant, decorated in mosaic.

No less remarkable were some specimens of book-binding, which are the work of Miss Ellen Gates Starr. One of brown pigskin, decorated in mosaic, several in dark green morocco, with fine tooling, and one blind-tooled on white pigskin. Peter Verburg, of Boston, has books bound in dark red and green levant, with elaborate tooling.

Baskets for every purpose, and in character from the stout, humble carrier for wood to that formed for the daintiest use, were shown in the large department devoted to basketry. Dan Winslow, of Paris, Maine, had some exquisitely fine designed and woven baskets, and showed forty-four of his handiwork. Miss Mary E. Slason had reed and raffia baskets of large and small sizes, and Miss Fannie Floyd showed some charming grass baskets, with woven patterns of birds and flowers. Fred P. Holt's baskets had clever adaptations of Indian patterns in the decorations, and from the Hingham Arts and Crafts came strong, well-made baskets of reed, coloured brown, red and green. Some stout baskets for heavy uses were by Edwin Thorn, of willow, with a strong branch handle, and Misses Adelaide Merriman and Mary M. Blanchard had porch and flower baskets of excellent shape, well coloured and evenly made. Many others added to this exhibit.

In ecclesiastical work a few fine pieces were shown, among them the magnificent chalice and paten of silver set with precious stones, the stones bequeathed for the purpose by Mrs. Henry Whitman, and the articles executed by Arthur J. Stone. These were lent by Trinity Church, Boston, to which they belong. Other contributors to this department, which was not large, were J. T. Wooley, who sent a hammered silver altar cross; George J. Hunt, a silver chalice and paten, set with carbuncles and agate and malachite and two remarkably fine altar candlesticks in brass; and Ralph Adams Cram, a chapel screen, a lectern and a pulpit of carved oak. Harry E. Goodhue had a stained glass window, and Frank E. Cleveland a credence table and altar book-rest of carved oak.

The glassware exhibit was small, but full of interest, some delightful pieces of crystal ware being shown by Julian de Cordova, Empire decanters, claret and champagne glasses and tumblers among them. H. O. Mueller, on a liqueur set of seven pieces, had pale green decorations of grapes and foliage.

William S. Blake showed pitchers, vases, low dishes for flowers and rose bowls of delightfully clear crystal blown glass, and Mrs. W. P. Fisher had

Boston Arts and Crafts Society



CARVED AND PAINTED
WOODEN PANEL

BY WILLIAM FULLER CURTIS
WASHINGTON, D. C.

a set of cups of glass, with a delicately traced gold pattern upon them.

A few examples of stained glass were of both the transparent and translucent sort, showing the advantages of each and their most effective service. Two stained glass panels by Harry E. Goodhue were *Sir Tristram* and *The Presentation in the Temple*. Otto Heinigke, of New York, showed a piece of stained and painted glass, called *The Knight*. C. Howard Walker, of Boston, had two panels of antique painted glass, *Silver and Gold*, which show the fine results obtained by antique clear glass. These were executed by Walter Janes and Mrs. Frances White, of New York. Miss Margaret Redmond, in this class, had some charming lamp screens, the designs being yellow poppies, white roses and deeply coloured hollyhocks. Stained glass panels and screens were from the studios of Donald McDonald.

In the department of printing, engraving and designing, some excellent book-plate designs were by Miss Alexandrine McEwen. Designs for book covers in various colours were by George P. Kendrick, Louise Graves had designs for calendars

and Carl H. Heintzemann had beautifully printed books and specimens of commercial printing. A large collection of excellent wood-engravings were executed by M. Lamont Brown, among them portraits of Samuel Adams and John Hancock, and Frederick Spenceley, of Boston, showed engravings on copper, the designs being for book-plates.

Ross Turner had an exquisite edition of "Rubaiyat of Omar Khayyam," illuminated in gold and colours on vellum, and illuminated work on vellum of texts and prayers was finely done by Miss Margaret E. Haydock, Miss Elizabeth H. Moore, Miss Mary M. Cheney and Montfort Hill-Smith.

An exhibition of artistic photography included some fine portraits by Miss Jane Bartlett, of Washington; Miss Alice Austin, of Boston; Ernest M. Astle, of Melrose Highlands; Miss Helen M. Murdock, of Boston; Miss Mary Patten, of Boston; Mrs. Mary C. Perkins, Milton; Miss Mary Robinson, Lowell, and W. Hastings Copp, Roxbury. Some excellent results in silhouettes were shown by Mrs. Florence M. Tolman, who has a new method of producing them.

No branch of handicraft work is quite so per-

Boston Arts and Crafts Society



BASKETS OF RAFFIA
AND REED

BY DAN WINSLOW
AND MARY E. SLASON

sonal as the jeweller's, and in the exhibit of these beautiful artistic things the Arts and Crafts Society aimed to demonstrate some of the possibilities inherent in jewellery, and to suggest its unlimited field. Form, surface, colour, adaptation and many qualities are shown in the collection which was displayed, and of the beauties of which only a hint can be given.

Brainerd B. Thresher had some necklaces of gold, set with coloured pearls and amethysts, moonstones and opals; Miss Jane Carson had a necklace of gold and enamel, and rings set with sapphires, topaz, Mexican opal and ornaments of silver, enamel and amethyst. William D. Denton had scarf pins, charms and locket. Some of his decorations were the wings of butterflies, set in rock crystal, which made the most delicate and brilliantly coloured ornaments imaginable. Miss Elizabeth E. Copeland had necklaces of pink tourmaline, pearl, and of silver, set with amethysts. Miss Edna S. Girvan showed necklaces set with Chinese jade and rose quartz. Miss Grace Hazen had a "peacock necklace" of malachite and silver, and Miss Mabel Luther necklaces of enamelled copper, set with Mexican opals and chalcedony, also rings and brooches. Miss Emily Peacock had silver ornaments, and Edmund B. Rolfe had necklaces and rings of silver and pale gold, set with cornelian, topaz and chrysolites, lapis lazuli, jade and azurite. The exhibitors in this class numbered nearly fifty, and included the Kansas City Arts and Crafts Society, Hartford Arts and Crafts Club, Dædalus Arts and Crafts Guild, of Philadelphia, and Handicraft Club, of Providence; and the objects shown were an immense variety of decorative ornaments.

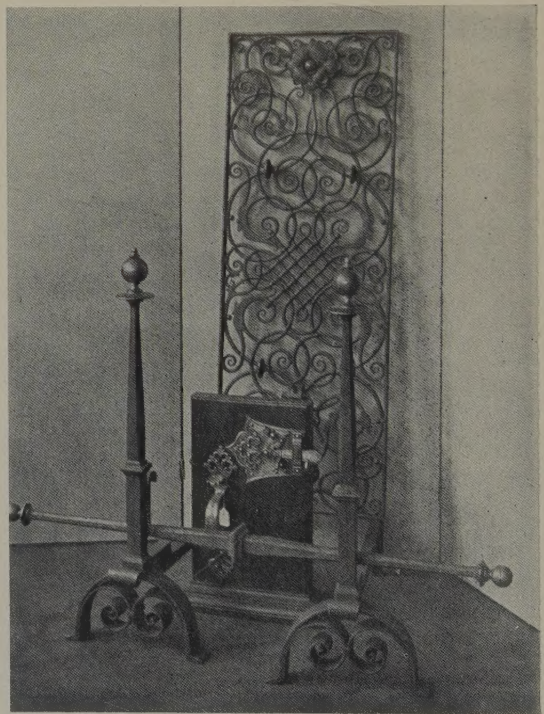
A most interesting and important feature of the

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February exhibition was the "Loan Exhibit," which occupied a large room adjoining the hall. This was intended to furnish, for the inspiration of craft workers, examples of the best handicraft of former times, showing that the craftsmen of those days reached beauty by simple means, combined with an understanding of the material, its limitation and purposes.

The exhibits of this department were loaned by friends and covered specimens of work correspond-

ing to the specimens in the main exhibition. Old English, French and Florentine furniture; jewellery from many countries and ages; silver of every sort, glassware, porcelain, metal work, carving, laces, etc., formed an exhibit which would have been of immense value if it had stood alone, and remarkable as an adjunct to the tenth anniversary exhibition of the Arts and Crafts Society of Boston.



WROUGHT IRON GRILL
AND ANDIRONS
LOCK AND HASPS

BY FREDERICK KRASSER

BY FRANK KORALEWSKY





"THE TIMBER WAGON." BY J. WALTER WEST.